

THE STORY OF THE HALLE ORCHESTRA.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, April 26th.

MAIN STATIONS.

London, Cardiff, Aberdeen, Glasgow, Birmingham, Manchester, Bournemouth, Newcastle, Belfast

HIGH-POWER STATION.

(Chelmsford)

RELAY STATIONS.

Sheffield, Plymouth, Edinburgh, Liverpool, Leeds—Bradford, Hull, Nottingham, Stoke on Trent, Dundee, Swansea

SPECIAL CONTENTS:

A WIRELESS "CLEARING HOUSE."
By Arthur R. Burrows.

FROM HALLE TO HARTY.
By J. A. Forsyth.

THE MAKER OF MODERN AFRICA.
Livingstone's Pioneer Work.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 1-11, Southampton Street, Strand, London, W.C.2.

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Radio And The Concert-Goer.

By SIR LANDON RONALD.

Sir Landon Ronald, the distinguished composer and conductor, expresses his views on broadcasting with characteristic vigour and spirit. Objections in principle to monopolies are shared by most of his countrymen, and we would be the last to contest these objections in ordinary circumstances. But the vital consideration herein is that the circumstances of broadcasting in Great Britain are quite extraordinary. In these comparatively small islands the ether is already heavily burdened with various kinds of signals.

It is only with the greatest difficulty and after a careful adjustment of a host of legitimate rival claims that new wave-lengths and more power are released for broadcasting by the General Post Office. Expert opinion is agreed that unified control is essential if the British broadcasting service is to develop its present unique democratic character and its wide margin of superiority over all the other broadcasting services of the world.

Given unified control, there may well be room for widening the present constitution of the B.B.C. and providing more adequate formal recognition of its conduct as a public service solely in the interests of listeners rightly interpreted. But there is certainly no case for introducing competition at the risk of chaos and commercialisation.

EXACTLY how much broadcasting is affecting the livelihood of musicians or whether its effect on the attendance at concerts is harmful or beneficial are debatable points. It can be but interesting to examine both sides of the case and then form one's own opinion from the evidence adduced.

One thing is quite certain; broadcasting has come to stay. Not all the King's horses and all the King's concert-givers will kill it or stay its progress. There are those who may deplore it and resent it, but like the poor, it will ever be with us!

* * *

What matter whether Mr. X has it in all his contracts with his particular artists that they shall not broadcast? There are others! There are always others in this world to replace any and everybody. The public has and makes its own favourites, and I am the first to admit that broadcasting may prove a grave danger to these favourites.

* * *

Let me explain. Great artists such as Henry Wood, Clara Butt, Ben Davies—to

quote a few names at random—are all as well known to the British public as is Big Ben! We'll say, for the sake of argument, that one of them announces a concert at Queen's Hall, and that it will be broadcast to all stations. The night arrives, and it is either pouring with rain or there is a thick fog or both! Our old friend, paterfamilias, who lives at Streatham or Upper Tooting, has arranged to take his wife and daughter to the concert. He looks out of the window, and the following conversation may well ensue.

"It's a rotten night to turn out, my dear." "But, father, you promised to take us." "Oh I know, my child, but, after all, you've often heard Clara Butt, and she is sure to be singing again soon. Why

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SIR LANDON RONALD

May Day Revels.

The Merry Spirit of Old Time Spring.

NOWADAYS, the first of May is mostly associated in our minds with political processions and fervid speeches on social welfare. Once was, however, when, from one end of England to the other, everyone—from King to peasant—joined in a round of revelries, and when every village had its May Queen and its May Pole.

The merry spirit of those bygone times will be revived in great measure for listeners next week, when many stations will have special May Day programmes.

There can be no doubt that, like so many other customs which have descended to modern times, but which are rapidly dying out, the festivities connected with the first of May owe their origin to pagan days. The May Day of our forefathers bore distinct traces of the celebrated *Floralia* of the Romans—a flower festival which, in its turn, is said to have come from India.

"Burning Up Winter."

It is only natural that man should be instinctively glad at that period of the year when vegetation is reviving, and all May Day customs are really based on that instinct. All over the world we find similar rites and ceremonies. There was an old Celtic custom of making large fires at this time of the year which were supposed to symbolise the burning up of winter.

This custom was known as the *Beltane*, a name derived from *feis*, meaning fire, and *Baal*, the sun-god.

An old writer describing a somewhat similar festival in the Highlands of Scotland, says: "The young folks of a hamlet met in the moors on the 1st of May. They cut a table in the green sod, of a round figure, by cutting a trench in the ground of such circumference as to hold the whole company. They then kindle a fire and dress a repast of eggs and milk in the consistency of custard. They knead a cake of oatmeal, which is toasted at the embers against a stone.

"After the custard is eaten up, they divide the cake in so many portions, as similar as possible to one another in size and shape as there are persons in the company. They draw one of these portions with charcoal until it is perfectly black. They then put all the bits of the cake into a bonnet, and everyone blindfold draws a portion. The bonnet-holder is entitled to the last bit. Whoever draws the black bit is the devoted person, who is to be sacrificed to Baal, whose favour they mean to implore in ensuring the year productive. The devoted person is compelled to leap three times over the flames."

The May Pole in the Strand.

The Roman *Floralia* had its counterpart in modern Italy in the "Calend' di Maggio," when the youths and maidens went forth at the break of day to collect garlands bought with which to decorate the house doors of their relations and friends, and in France and Germany May Poles were formerly very common.

But it is in England that May Day was most honoured, and feasting, morris dancing, and dancing round the May Pole went on all over the land.

Henry VIII. was very fond of May Day customs, and during his reign the heads of the Corporation of London went out to "gather the May," and were met by the King and Catherine of Aragon on Shooter's Hill.

Queen Elizabeth also witnessed May Day revels at Greenwich, and Shakespeare, the shining light of her reign, well knew the attractions of the time, for he tells us that "twas impossible to make 'em sleep on May Day morning."

In the 17th century a famous May Pole was put up in the Strand, London, and great rejoicings took place around it. When it was taken down, it was removed to Wanstead Park and used to support a large telescope.

Many of the poets have sung of the joys of May Day. Thus Herrick tells us that—

"Devotion gives each home a bough,
Or branch; each porch, each door, etc. this
An ark, a tabernacle is,
Made up of white thorn neatly interwoven."

Innocent as the May Day festivities were, they were regarded with horror by the Puritans, who had the May Poles taken down all over the place. The Long Parliament was



Dancing round the May Pole in Elizabethan times.

particularly harsh against May Day revels; but when the Monarchy was restored, the people again celebrated their joyous festival.

This year there will be few, if any, May Poles. There are many of us, however, who can remember in our childhood seeing the "Jack in the Green," surrounded by a merry company of clowns, sweeps, and dressed-up dancers.

But May Day, like St. Valentine's Day, is now almost a thing of the past. Perhaps it is because we are more sophisticated than we used to be; perhaps, on the other hand, it is because our weather is more untrustworthy that it used to be.

Whatever the reason, May Day revels have been dying out for a long time. Years ago Washington Irving lamented that "little is heard of May Day at present, except from the lamentations of authors who sigh after it from among the brick walls of the city."

It is well that through the medium of wireless, some interest in the old-time May Day will this year be revived. CHARLES TRISTRAM.

The opening ceremonial of the British Empire Exhibition, on May 8th, will be broadcast simultaneously from all stations of the B.B.C. Application has been made for permission to include the King's address. The programme will be even more impressive than that of 1924. Apart from the speeches and the military ceremonial, the uncheered comments of spectators will give colour and vitality to this transmission.

An American experimenter declares that he has solved the problem of the transmission of visual images by wireless waves. This claim is received with reserve in British scientific circles.

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(Continued from the previous page.)

not listen to-night? Our little crystal set is quite wonderful, and if the transmission is good, it will sound as if she were singing in our room. You know how difficult it is to get back here in a fog, and I can't afford to be held up with a child." "But, father I did want to see her. She's so wonderful to look at." "Tut, tut, my child, I wasn't taking you to the concert to see her, but to hear her, and in weather like this you can hear her just as well in our own room by the comfortable fire and avoid all risks of cold and flu." And they stop at home.

This, to my certain knowledge, is an isolated case; on the contrary, it occurs five times out of six—chiefly owing to our delightful climate. The point I wish to make is, that, as far as I can see, the grave danger to well-known artists is the very fact that their personalities are so familiar to most of the music-loving public that that public will often be contented with listening to them and forego seeing them. And that is where the Musical Profession differs to such an enormous extent from the Theatrical Profession.

I have never been able to understand the attitude adopted towards broadcasting by the theatrical managers. I will readily grant them their argument that anything which induces or causes people to stay at home is of more danger and a menace to the theatre; but, as I have said, and repeat emphatically, broadcasting has come to stay. It is very much alive, and it is a force to reckon with. How any sane theatrical manager can believe that to listen to a musical comedy is as satisfying as actually witnessing a performance, surpasses my comprehension.

It will surely be admitted that the chief attractions in a revue or comic opera are, firstly, the pretty girls (both principals and chorus), secondly, the beautiful dresses, and thirdly, the scenery. The libretto cannot be taken seriously, and the same may be said of most of the music. And the libretto and the music are all that can be and is vouchsafed to the listener!

But let us return to our mutations. The well-known concert artist will very soon have to decide for himself whether he is going to study the interests of one or two concert-givers in this country by refusing to broadcast, or whether he will seriously insist on some working arrangement by which he will be allowed a certain amount of liberty and freedom to do that which he considers best in his own interests. He will have to look to his laurels, because a new and dangerous rival has arisen in the shape of the artist who has never been seen by the public but is immensely popular with listeners.

This means to say that when the day comes that Miss Jenny Smith is as popular on the wireless as the great singer Madame X is with the concert public, but costs half the price, the B.B.C. are going to snap their fingers at Madame X.

I have had a vast and long experience of hearing singers—studious, amateur, and professionals—of all classes. Five times out of six I find the girl who has really a good voice, entirely lacks personality or is so plain that her chances on the concert platform are nil. On the other hand, the pretty, bright, and intelligent girl, generally has a tiny voice which might do for a revue, but which would not reach the second row of the stalls in Queen's Hall.

Just imagine, however, what a wonderful opening has suddenly been made for the plain girl with a beautiful voice. She may be ugly;

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Radio and the Concert-Goer.

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she may be poorly dressed ; she may be very fat or very thin. What matter ? Nobody sees her, nobody cares. She sings beautifully, and that is what counts.

* * *

There has been a good deal of publicity given to the fact that the recent Tetrazzini concert at the Albert Hall was but sparsely attended. The promoters of the concert lost no time in acknowledging the fact, and stating that the serious loss incurred was solely due to Mme. Tetrazzini having broadcast a few evenings before. I am not concerned whether this statement be correct or not ; it would be very hard to prove, though I am inclined personally to agree with it. I am likewise not concerned (although, naturally, I regret it) that the promoters have lost money over the deal. What really does concern me, however, is, how has the artist fared ? Has Mme. Tetrazzini suffered, and has she been the loser ? From what I can gather unofficially, the answer is emphatically in the negative. I understand that she was given a huge fee to broadcast, and that during the big publicity boom which followed she was at once engaged for the Albert Hall concert, a tour of twenty concerts in England, and a tour in Australia !

* * *

If all this be true (and I have every reason to believe that these are actual facts), the net result of Tetrazzini broadcasting would be that millions of people heard her sing and that thousands of pounds will find their way into her pocket. This surely goes to prove that the public gained, the artist gained, and the concert-giver lost !

Whose interests are the greatest and whose interests should be studied—the public, the artist, or the impresario ? It would be interesting if some of you who read this article would send an expression of opinion in answer to the query.

* * *

And now I feel I must lightly touch on the work of the B.B.C. and that very vexed question, the emitability and quality of the programmes. I have only one grievance against the B.B.C., and that is a very real one. They are a monopoly. On principle I hate monopolies. Rivalry is the incentive to progress ; and we can only ever hope to do and give our best when we know that another fellow is coming along who will oust us out of our position if we don't keep forging ahead and always progressing. This applies to every walk in life and, therefore, it is to be deplored that the B.B.C. has no rival with whom to compete.

* * *

Under the conditions, I think they have kept up their end magnificently. I know something of the personnel of the Company, and I find their enthusiasm for their job, their anxiety to provide the best, their open-mindedness, not only exceptional but unique. I feel it was then that some disinterested party like myself said all this, because on the whole, the B.B.C. have had, metaphorically speaking, more kicks than he's gone. But I am still of opinion that there should be a rival broadcasting company in the field. I am told that there are special difficulties in the way of competition, that, for instance, these islands are so small that unified control of broadcasting is inevitable. This may be so, but I would like the matter to be gone into fully. In the meantime we must be thankful that in the B.B.C. we have a well-managed and praiseworthy concern.

At an American station recently the programme proved to be too short. To fill in the gap, the station switched over to a theatre where a rehearsal was in progress, providing listeners with a novel addition to their entertainment.

A Wireless "Clearing House."

Geneva's Great Experiment. By Arthur R. Burrows.

[Mr. Burrows, Director of Programmes since British Broadcasting began, has resigned to become Manager of the International Broadcasting Bureau at Geneva.]

A International Broadcasting Bureau, to be known as the Office International de Radiophotique, is in the process of formation at Geneva. The Council or Committee of this Bureau will include, during the first year of operation, representatives of nine nationalities. It is hoped that shortly every broadcasting organization in Europe, and others even farther afield, will figure amongst the list of members.

This is a natural development. Without some international organization, no individual broadcasting company, however efficient it may be in operation, can guarantee to its listeners freedom from interruption, and the best of which the art is capable.

Stilled Imagination.

Broadcasting is demonstrating as, indeed, each new scientific discovery is doing with ever-increasing emphasis, the interdependence of all civilized peoples, however remotely placed according to old time ideas of time and distance.

The greatest legacy of the war is a growing appreciation of the need for international co-operation. The growth is slow because the distress created by the war has stilled imagination. We are still in the position of one who forgets that the sun is always shining, even on the dullest and wettest day in winter. Whilst public opinion is slow to grip this fact of the necessity for international co-operation in practically every department of life, machinery fortunately has been placed in motion for bringing about such mutual effort. This machinery is the League of Nations.

It was my good fortune to have been present at Geneva in 1920 and 1921 at the first and second Assemblies of the League. One there realized that the foundations of the League were being laid on the sound basis of securing international co-operation in the common interests of peace time, rather than on the treacherous sands of war topics.

The International Broadcasting Bureau is not being formed under the auspices of the League. The movement, however, is in strict conformity with the League's principles and can be so helpful in furthering this all-important work of linking up the common interests and sympathies of the average man and woman in all countries that it is hoped the two will be in constant touch.

Overlapping Services.

Had there been no League of Nations, but a world blundering along in the old, old way—rich in misunderstandings, antagonisms, and other "sensations"—there would still have been the necessity for an International Broadcasting Bureau by reason of the peculiar character of the wireless medium.

Whenever two public intercommunication services touch at one or more points, a third organization becomes necessary to give these services a maximum of usefulness. The passage of money between banks requires what is known as a clearing house to which all banks subscribe ; a railway journey over two or more systems, with what is known as a through ticket, compels the existence of two or three independent organizations, the best known of which is again termed a "clearing house." British broadcasting is a service already overlapping similar foreign services at various points.

Wireless waves recognise no frontiers. Broadcasting cannot avoid being international in interest. Not only do the British programmes give nightly pleasure to persons in Scandinavia,

the Low countries, and our near neighbour France, but there is an ever-growing interest in these islands in the rapidly multiplying transmissions taking place abroad. For this reason, the foreign wireless programmes now appear in outline alongside those of British stations.

The waves from all European stations are passing out with the speed of light and rippling across one another in all directions, but it only remains for one British station and one foreign station, or two foreign stations, to transmit on the same wave-length (or something approaching the same wave-length) and these two stations mutually interfere—with the result that listeners in each area are deprived of the full enjoyment of their services.

A European Wave-Chart.

The ether of Europe is badly crowded. The spaces between the wave bands are already so few and so narrow that mutual interference can only be avoided with difficulty. The use of a defective wave meter can blot hundreds of square miles off the wireless map ; an experimental transmission undertaken at some distant point without adequate notice and previous consultation with all parties likely to be concerned can easily wreck a programme costing hundreds of pounds. Such happenings have got to be avoided.

One of the functions of this Bureau will be to prepare a wave-chart of the European broadcasting stations and to provide for those requiring a further allotment within the broadcasting wave band a place which can safely be taken without disturbing effects. This Bureau will also act as a sort of Court of Appeal for the rapid adjustment of wave-lengths where the unexpected has happened. The Bureau will not have powers to extend wave bands or perform functions hitherto performed by Governments or Official Conferences, but will aim at securing for the listeners of all countries the best that wireless technique is able to provide.

For The Advance of Broadcasting.

Having cleared the ether of avoidable disturbances, the way will be free for a more systematic development of international broadcasting ; for the interchange between distant countries of items of mutual interest and benefit, and ultimately for the interchange of complete programmes. The present trend of progress suggests that the actual process of passing a programme from one station to another can best be done by land line—a relatively simple matter in the British Isles where all lines are under the control of one individual—but something more difficult when three or four countries have to be taken into account. It is felt that the Governments concerned will find it beneficial to deal with one Bureau (fully acquainted with all the requirements), rather than with two or three distant organizations relatively inexperienced in International affairs and fully employed with their local problems.

The Bureau at Geneva, therefore, whilst not engaged in the creation of programmes, may materially hasten a wider appreciation amongst listeners of the musical, dramatic and literary aspirations of fellow-dwellers on the European Continent.



MR. ARTHUR R. BURROWS.

Official News and Views.

GOSSIP ABOUT BROADCASTING.

Great Occasions.

THE B.B.C. are endeavouring to enable listeners to share the thrill of great occasions. During May there will be more than a dozen important "outside broadcasts." For instance, there is the King's Speech, at the opening of Barking Power House, on May 10th, and the Royal Academy Dinner on May 2nd. On the latter occasion speakers will include the Duke of York, the Prime Minister, Lord Birkett and, possibly, Sir James Barrie or Mr. Rudyard Kipling.

Now-Weekly Features.

There will be introduced shortly a new weekly B.B.C. feature from 10.30 to 11.0 on Wednesdays. Only striking novelties and outstanding material will be used for this period and the element of surprise will be cultivated. The corresponding half-hour on Mondays and Fridays will be devoted to local features and surprises.

Making Britain Sing.

It has been suggested that each B.B.C. station should become the centre of an Annual Musical Festival. Community singing is already being stimulated. Nottingham's Community Singing Society, organised by the local station, celebrates its inauguration with a special Concert on Thursday, April 28th. On May 2nd, a big Community Singing Concert will be broadcast from Birmingham. Sheffield follows on May 15th with its first big effort of this kind.

Learn to Fly With Cathleen Nesbitt!

Listeners, on May 15th, will have the chance of hearing how Mr. Alan Cobham teaches Miss Cathleen Nesbitt to fly. It is hoped to broadcast both the ground instruction and the subsequent dual control in the air. Thousands of ex-pilots of the R.A.F. will look forward to hearing whether the past six years have made much difference in methods of instruction. It used to be accepted that the best flying instruction was not distinguished by moderation of language. How will Mr. Cobham paraphrase "ham-handled" in the unlikely event of his charming pupil "lumbering the controls"?

Some Novelties.

The London programme on May 1st will consist of "novelties," including Pete Mandell, the chief banjoist of the Savoy Bands, Nitza Codulian, the cymbalist of the *Chez Fischer* Cabaret at Oddeino's, Jan Stewer, whose recitals are particularly popular in the West Country, and the London Trombone Quartet. Musical comedy excerpts will be sung by Miss Marjorie Booth and Mr. Dennis Nobile.

The Joy of Spring.

The joyous atmosphere of spring has been the source of much inspiration in music and the other arts. On Sunday, April 26th, the London Station will try to convey the spirit of spring in its musical programme. The concert will open with two favourite items of Grieg's incidental music to Ibsen's *Pearl-Grid*. Miss Florence Holding (soprano), Miss Eulid Crickshank (contralto), and Mr. E. Kendal Taylor (pianoforte), will take part. The composers range from Mozart to Roger Quilter and Graham Peel. Appropriate springtime poems will be read at intervals by Mr. John Gielgud, the well-known actor.

Where Is "5XX"?

Numerous letters of appreciation of the High-Power programmes are being sent to Chelmsford. Only the transmitting apparatus is situated at Chelmsford. The studio is at 2, Savoy Hill, where all the programmes of both Chelmsford and London originate. The Chelms-

ford programmes are carried from London to Chelmsford on part of the ten thousand miles of land lines included in the B.B.C.'s system.

Broadcasting the Barn-Yard.

On May 11th, typical country noises will form the background of a special S.B. programme entitled "The Merry Month of May." Listeners may hear such country noises as those of a babbling brook, the cuckoo and, perhaps, also those of the barn-yard.

From Canterbury Cathedral.

On June 5th, the Orlando Gibbons Tercentenary Commemoration Service will be broadcast from Canterbury Cathedral. St. Paul's Cathedral is now almost alone in its refusal to admit the microphone.

International Humour.

On April 26th, Bournemouth will try to assist in solving the vexed problem of broadcast humour by combining typical Scottish, French and Devonshire entertainers, accompanied by Captain Featherstone and his Wireless Orchestra.

The Whirligig of Time.

"An Hour in a Mid-Victorian Drawing-Room," produced in February at Belfast, by the Royal Players, was so well received that a more elaborate programme of the same kind will be given on April 30th. Listeners will be left to judge between Mendelssohn and the jagged melodies of Stravinsky.

An Exchange With Paris.

On May 6th, under the auspices of the Institut Français, it is proposed to provide listeners with a half-hour concert from Paris, after which, the same line will be used to transmit a return programme from this side of the Channel.

A Radio Revue Revised.

"The 7.30 Revue," which Mr. Victor Sinye produced recently at Manchester, was so popular that a second edition is to be broadcast on Friday, May 8th.

Edinburgh's Birthday.

Station birthdays are being observed by special programmes. On Friday, May 1st, Edinburgh will celebrate its birthday in this way. The Rt. Hon. the Lord Provost of Edinburgh, Sir W. L. Sleigh, will give a short address. John Henry will give a candid account of his impressions of Edinburgh, and Captain P. P. Eckersley will take part. There will be an abundance of cheerful music, and the members of the station staff will put on a sketch, particulars of which will not be announced in advance.

A Station Choral Society.

The Liverpool Station Choral Society will make its first appearance on May Day, when, with the Augmented Station Orchestra, it will be heard in Mendelssohn's "Walpurgis Night" and Parry's "Blest Pair of Sirens."

Sensations at Plymouth.

Plymouth's programme on May 8th will be a succession of thrills and dramatic situations. The "S.P.Y." Repertory Company will give the one-act drama *Escape*, by E. F. Parr, *The Sleight Bell*, a drama in three acts from the French by Charles Freeman, and *The Woman Under the Lamp*, a comedy in one act, by Peter Godfrey. Charles Denbigh will tell a thrilling story in "My Late Night Adventure." Light musical relief will be provided by Florence Hoyten (soprano) and the Royal Trio.

In Memory of Dvorák.

At 9 o'clock, during the May Day programmes from Dundee, there will be a break in honour of

Antonin Dvorák, who died on this date in 1904. Suitable works of the great composer will be given.

Welsh by Radio.

Listeners to Swansea on May 1st will hear a short play in Welsh entitled *Dygydith ym Blentyn*. This is a one-act drama written by R. G. Berry, and presented by members of the Swansea Welsh Drama Society, which is doing a great deal to foster the native language and literature of the Principality. The play sets forth with insight and delicacy the humour and pathos of two old cronies, retired sea-captains.

"Lohengrin" to be Heard Again.

Studio opera at Cardiff is in such general favour that a repeat performance of Wagner's *Lohengrin* will be transmitted through the High-Power Station on April 26th.

The Montague Pit Disaster.

Newcastle Station is doing its part in assisting to alleviate the distress caused by the recent terrible mine accident at the Montague Pit. The special performance in aid of the Relief Fund that is to be held at the Empire Theatre, Sunderland, on April 26th, will be broadcast from Newcastle.

Beethoven at Glasgow.

Beginning on Wednesday, April 28th, Glasgow will broadcast the nine Beethoven Symphonies in their order, one being played each Wednesday as the feature of the evening programme.

Speeches on Tap.

Authoritative information has reached the B.B.C. of a remarkable new German invention capable of recording speech for subsequent reproduction by wire or wireless telephony. Apparently, this machine has not yet been developed sufficiently to enable it to record music as accurately as it records speech, but there is little doubt that it will soon be improved to record both equally well.

The value of this invention to broadcasting is not difficult to assess. For instance, an important speech delivered at a time of day unsuitable to listeners could be broadcast later in almost exactly its spoken form. Moreover, a permanent record is made of a notable occasion or utterance.

War Noises.

Early in June there will be a special broadcast from *H.M.S. President* in the Thames. Interesting war noises will be given and hydrophone records and submarine noises will be included.

For a Famous Singer.

A benefit concert for Mme. Albani, the famous singer, will be given at Covent Garden on May 25th. The King and Queen intend to be present. The B.B.C. has offered its co-operation, and part of the performance will probably be broadcast.

A Composite Programme.

Four centres are contributing to the programme provided by the National Association of Radio Manufacturers and Traders which will be broadcast simultaneously on April 28th. Well-known artists have been engaged in London, Manchester, Glasgow, and Birmingham. Members of all branches of the wireless trade are keenly interested in this concert, which is being organised with great care. The High-Power Station programme announced for April 28th has been put back to April 27th, so that the whole country may hear the N.A.R.M.A.T. programme.

PEOPLE YOU WILL HEAR NEXT WEEK.



Miss KATHLEEN DRAKE (Soprano), who will sing at Plymouth on May 1st.



FRANCESCO TICCIATTI (Pianist), will play at Leeds on April 30th.



Miss WINIFRED ABBOTT (Soprano), will broadcast from Bournemouth on May 1st.



Mr. WALTER GLYNNE (Tenor), will sing at Birmingham on May 2nd.



H.R.H. PRINCE HENRY, whose speech at the Laying of the Memorial Stone of the Glasgow Ear Hospital will be relayed on May 2nd.



The Rt. Hon. ARTHUR HENDERSON, M.P., who will talk on "The Present International Situation" on April 30th. S.B. to all stations.



Miss BEATRICE MIRANDA (Soprano), who will sing at Bington on April 29th.



Mr. CARL FUCHS (Cello), will play at Manchester on April 29th.



Mr. FRANCIS GRIBBLE will broadcast a talk from London, on April 29th.



Miss ASTRID VODEN (Soprano), who will play at Leeds on April 29th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BIZET'S "CARMEN."

(CHELSEA, MONDAY.)

CARMEN is an opera on a Spanish subject; but its Composer was a Frenchman, and his music must not be thought typically Spanish.

A brief synopsis of the Opera is given below. There is an Orchestral Intermezzo after each of the first three Acts.

ACT I.

In a City Square the Guard is being relieved. ZUNIGA (Bass) is officer of the guard. DON JOSÉ (Tenor) is a Sergeant. MICAELA (Soprano) is a girl who comes with a message to Don José from his mother, but, finding him at first absent, retires. At noon the girls arrive from the cigarette factory, among them CARMEN (Mezzo-Soprano), a pretty but fiendish gipsy. She sings the FLOWER SONG, flinging a rose to José. The girls return to their work, and Micaela comes again and delivers her message.

Presently there is a disturbance, and the girls rush out of the factory. Carmen has stabbed another girl in a quarrel. She is arrested by Zuniga, but so bewitches José that he contrives her escape.

ACT II.

Carmen has returned to her gipsy friends and is singing and dancing with them in a tavern. Soon, the arrival of a Tormentor, ESCAMILLO (Baritone) is acclaimed and he sings the TOREADOR'S SONG. Carmen now turns her attention to him. However, everyone leaves the tavern except Carmen and her gipsy smuggler friends. After a while, José comes and, in a long scene, Carmen tries, unsuccessfully, to persuade him to desert the army and join them. Zuniga next enters, and when he orders José out, swords are drawn. The gypsies escape to the mountains with José.

ACT III.

The scene of this Act is the haunt of the smugglers in the hills. Against the background of conventional smuggling business develops the drama of Carmen, Don José and Escamillo.

First, Carmen, with her gipsy friends, FRASQUITA and MERCEDES (Sopranos), Don José (who is acting with the smugglers), and EL REMENDADO (Tenor) and EL DANCAIRO (Baritone), leaders of the smugglers, sing *Great are our gains*. All the smugglers join in. El Dancairo leads his men away. José speaks pensively of his mother; Carmen mockingly replies that this is no place for him. Seeing danger in his eyes, she says *Those will kill me, perhaps!* Ah, well, the cards have often told me that we shall end our careers together. This leads to a card-reading Trio, in which Frasquita and Mercedes are lucky, but Carmen draws the fatal Spade.

The smugglers and the gipsy girls now depart, leaving José on guard. Micaela appears (not yet seen by José), and sings of her fears in coming to this place.

José soon sees someone approaching, and fires a shot. It is ESCAMILLO, who seeks Carmen. José challenges him and they fight. Just when José has the advantage, Carmen and all the smugglers rush in and separate them. Escamillo leaves, telling José they may meet again, and exchanging significant glances with Carmen.

MICAELA is discovered hiding; she is brought forward, and begs José to return with her to his mother. Carmen softly, tauntingly, bids him do so. At first he madly refuses to leave Carmen, but when he hears that his mother is dying, he goes with Micaela, saying to Carmen, *Be content, I go; but—I'll meet thee one day!* Escamillo is heard singing gaily in the distance.

ACT IV.

The curtain rises on scenes of great festivity. All Seville is crowding to the bull-ring, to see

their champion, Escamillo, fight. At last he appears, accompanied by Carmen. Carmen's friends warn her that José is here, but she refuses to heed them. Everyone goes into the bull-ring except Carmen and José.

José then entreats Carmen to fly from the place with him; but she answers only that their love is past. José becomes more and more frantic as Carmen remains unmoved.

Shouts of victory come from the bull-ring. Carmen tries to run thither, but José prevents her, and at last stabs her. The crowd comes out of the bull-ring, acclaiming Escamillo. José surrenders himself to them, and throws himself on Carmen's body.

"THE FIRST WALPURGIS NIGHT."

(LIVERPOOL, FRIDAY—WALPURGIS DAY.)

Walpurga was a British Saint, who died about the year 778. Her day is the First of May.

Also, the night, April 30th—May 1st, was, long ago, a time for the performance of many pagan rites. Hence the combination of two elements in this Ballad by the German poet, Goethe, which Mendelssohn set to music.

Goethe, in a letter to Mendelssohn which is quoted in the Score of the work, says that his Poem is highly symbolical, representing a period when the old and the new are in active conflict.

Mendelssohn's setting begins with—

No. 1. A big Orchestral OVERTURE, marked *Quick and fiery*. This seems to represent the last storms of Winter, before the dawning Spring. No definite breaks are intended from start to finish of the whole work, so that the Overture leads into—

No. 2. A DRUID (Tenor), to whom respond other DRUIDS and THE PEOPLE (Chorus), sings *Now May again break Winter's chain, and bids them perform their ancient rite, burning a tree in sacrifice.*

No. 3. An AGED WOMAN of THE PEOPLE (Contralto) utters a warning that their Christian foes will attack them, "the heathen." Other WOMEN (Sopranos and Contraltos) join in.

No. 4. A DRUID PRIEST (Baritone) sings *The man who gives our sacrifice deserves the tyrant's tether.* He and other DRUIDS (Tenors and Basses) sing *Disbranch the tree, and pile the druid together!* They resolve to set a guard.

No. 5. CHORUS, *Disperse, ye gallant men!*

No. 6. A DRUID GUARD (Bass)—*Should our Christian foes assail us...*

We will stave the bigot rabble.

DRUID GUARDS (Tenors and Basses)—*Come with torches brightly flashing.*

No. 7. DRUID GUARDS and THE PEOPLE (Full Chorus) continuing No. 6.

No. 8. The rites are now performed. The PRIEST (Baritone) sings *Raised by night, we now by night, in secret, here adore Thee,* and the DRUIDS and PEOPLE join in the worship.

No. 9. A CHRISTIAN GUARD (Tenor) sings *Help, my comrades, see, a legion yonder comes from Satan's region.* Other CHRISTIAN GUARDS (Tenors and Basses) enter with *See the horrid hags* gliding... *Let us fly.*

No. 10. General CHORUS of DRUIDS and THE PEOPLE, and THE PRIEST (Baritone)—*Unclouded now, the flame is bright.*

B.B.—This work will be performed when the Liverpool Station Choral Society broadcast for the first time from the Studio on Friday. Parry's *Blest Pair of Sirens*, which will also be given, was described in the issue of *The Radio Times* dated February 13th. Brahms's *Haydn Variations*, which will be broadcast from Glasgow, Aberdeen, Edinburgh and Dundee on Wednesday, were described in *The Radio Times* dated December 5th—Covent Garden Programme.

Listeners' Letters.

"All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2."

A Word to the Grumblers.

DEAR SIR.—At this time of criticism and the formation of the Wireless League, I think that all who have enjoyed and appreciated what the B.B.C. has done should say so. This household is among that number. We listen practically every evening and, although some of the items appeal to us more than others, there is seldom an occasion when there is not something interesting or amusing.

We feel grateful to the B.B.C., for it has opened a vista for us in the country that was formerly firmly closed. Most certainly we should not think of joining any League which interfered with the Company's method of carrying on.

Those who have not had the opportunity of hearing the great singers and artists of the world for years on end, and who have not a standard of values for comparison, are the first to cry out. As I have had that good fortune, I feel that I know a little about what is good and what is not. It seems to me that it is wonderful what the B.B.C. has accomplished in so short a time. One must be a chronic grumbler to think otherwise.

A discriminating American who recently listened in England for the first time, expressed spontaneous admiration for the programmes and said that unquestionably they were the best in the world.

Yours, etc.,

H. M.

Wotton-under-Edge, Gloucestershire.

The Future of Broadcasting.

DEAR SIR.—I was glad to read the article "Does the B.B.C. Neglect the Listener?" in *The Radio Times*.

We do not want any meddling by any newspaper people. It is quite obvious what would happen if they were to have a finger in the pie.

I feel very pleased with what the B.B.C. have done. They have enabled us to hear music, both instrumental and vocal, interesting talks, etc., which we should not otherwise have heard.

There are items in the programmes which do not appeal to us, but that is only to be expected where the audience is so large.

I am quite content to leave the future of broadcasting in the hands of those who have been responsible for the starting and maintenance of the B.B.C.

Yours, etc.,

W. W. S.

The Ideal Radio Programme.

DEAR SIR.—I should like to associate myself with everything A. W. C. P. (a London cabman) says in his article on the Ideal Radio Programme.

While appreciating the really splendid work of the B.B.C., I do feel that longer periods of music, uninterrupted by lectures, entertainers, etc., would be welcomed to many listeners.

It is intensely annoying to find a good orchestral programme split into several portions by the interpolation of a lecture which probably is of interest only to a small minority, or of a concert party providing quite different fare.

A dinner with a speech between each course would be as agreeable!

Having had my grumble, I must add my thanks for many delightful hours of the best music which the B.B.C. have provided and will, I know, continue to provide.

Yours, etc.,

S. W. D.

(Continued on the facing page.)

London, N.

Listeners' Letters.

(Continued from the facing page.)

A Plea for Brighter Music.

DEAR SIR.—I am sorry to be in disagreement with the majority of listeners who write to you. I have a large circle of friends who use wireless and I only know of one who considers the programmes sent out from London and Chelmsford to be good. The programmes from the two stations I have mentioned have been getting steadily worse for some weeks. The general public is sick to death of this continuous classical music and wants something really bright.

When a man is tired after a day's work, he does not want Mozart, Beethoven, etc., but something light; nor does he want a discourse on the properties of electricity, or a lesson on how to cure diseases amongst sheep.

A thousand people attend musical comedies or revues to every one who attends a classical concert.

Why, if people will not voluntarily go to hear music at a classical concert, should they have it pushed down their throats by means of wireless?

Some of the provincial stations interpret the wishes of the public in a far better way than London and Chelmsford do.

Two of my friends have refrained from renewing their licences, although they have both good sets. Not being able to get a provincial station, they would sooner save the 10s. yearly than have the programmes served out by the two stations mentioned. I may say I agree with them.

Yours, etc.,

South Benfleet.

W. J. W.

Women as Composers.

DEAR SIR.—Your contributor, "C. T.", is confusing popularity with worth when he implies in the final paragraph of his article on "Women's Work in Music" that such songs as "Because" and "Two Eyes of Grey" are of sufficient merit to entitle their composers to be considered as more than holding their own with men as composers of the first rank.

To argue that Guy d'Hardelot and Daisy McGaugh are superior to, say, Elgar and Vaughan Williams is, of course, absurd, and, while according all honour to such composers as Dame Ethel Smyth and Dorothy Rowell, it must be admitted that women, as a whole, are not yet on a level with men in the matter of musical composition.

Yours, etc.,

Wimbledon.

E. F.

Satisfied!

DEAR SIR.—Re the issue of *The Radio Times* dated April 3rd. Every statement made and every article printed I endorse.

Thanks.

Yours, etc.,

Hutton-le-Hole, Durham.

J. S.

Listening in Finland.

DEAR SIR.—It may interest you to know that we here in Finland are listening to the British programmes, which come through perfectly and with wonderful strength. The difference in time between our country and yours being two hours, we are able to hear the British evening performances quite undisturbed by our local station, which is closed down at 7.30 p.m. (English time).

So I had, for instance, much delight in listening to the "Elgar Evening" on a three-valve set, the music of the orchestra coming forth splendidly.

Newcastle is the best station, and I always take the London programme that way, when possible.

Yours, etc.,

Helsingfors, Finland. (Mrs.) E. H. N.

The Duet That Failed.

A Romance of the Studio. By Alfred Heard.

"A PROPOS of presentations, what do you think of this, Miss Cavendish?" said the Mezzo-Soprano, unfastening an amethyst pendant and handing it to the Contralto.

Having duly admired the handsome piece of jewellery, the Contralto passed it on to the Soprano, who exclaimed: "How lovely, Miss Oakburn! A presentation, did you say?"

"You might call it that," replied the Mezzo-Soprano.

At any rate, there is a story attached to it. Perhaps you would like to hear it while the News Bulletin is being read? . . .

"It chanced about a year ago," began the Mezzo-Soprano, "that I was fulfilling an engagement at the Bournemouth Studio, and the first person I ran into on entering the waiting-room was Avice Walmer. By the way, you will understand that the names I give are purely fictitious, for obvious reasons."

"Avice Walmer had been singing in public for about three years, mostly in the south-west of England, and she was making her *début* as a broadcast artist. We were educated at the same school, and I saw her now for the first time since we had said good-bye on going our separate ways to take up the study of music—she to a professor in Plymouth, and I to a college in London.

"We greeted each other warmly for the sake of old times. Avice seemed to be in a state of great excitement, but this was not unnatural. I thought, for such a highly strung girl as I knew her to be, with the prospect of singing to an unseen audience of many thousands. In a few minutes, however, I learned that the coming ordeal was not the sole cause of her excitement. 'Stanley Baleyne is singing here to-night!' she said in a tragic whisper.

"'Yes,' I said, surprised at the tone of her voice, 'he sings quite a lot for the Broadcasting Company. He has a glorious voice, and promises to be in the front rank of the profession before long. Have you met him before, dear?'

"To my astonishment, Avice's eyes filled with tears, and she looked as if she were going to break down. Controlling herself with an effort, she said, 'I know I can trust you, Mabel. Stanley and I were engaged two years ago! For a time we were ideally happy, and then I heard rumours. It doesn't matter now what the rumours were, except that, if they were true, it would be impossible for me to marry him. Anyway, I believed them at the time, and we had a dreadful quarrel. Stanley absolutely refused to discuss the rumours, and seemed to think that I should ignore them as he did. In the end, I gave him back the ring, and we parted strangers.'

"And did you discover the source of the rumours, dear? Of course, they were false!"

"'Oh, yes!' replied Avice. 'A few weeks after we parted, I learned that they had been circulated by a weak-minded girl who thought herself in love with Stanley, although she had never even spoken to him. However, the mischief had been done, and to-night is the first time I have seen Stanley since we parted. I should so much like him to know how deeply I regret my hastiness, and how much I wish that the dear dead past could be recalled! Oh, Mabel! Won't you help me?'

"What a romantic story!" cried the Soprano, excitedly. "Did Miss Walmer still love Mr. Baleyne?"

"Well, Miss Claire," replied the Mezzo-Soprano, "I had no reason to think that she would object to wearing Stanley's engagement ring again. But to continue. As it was time

for me to sing, I had to leave her, after promising to do what I could."

"As I was leaving the studio to go to the waiting-room, after singing my first two songs, I ran into Stanley Baleyne. A brilliant idea struck me, and I said, 'Mr. Baleyne, I have a slight cold, and nearly broke down in my last song. I'm afraid I shan't be able to sing again this evening. To fill the gap in the programme, dare I ask you to do me the favour of singing a duet with the Soprano?'

Ever gallant, Stanley expressed himself delighted to be of service, so I asked him if he were prepared to sing the duet arrangement of Tosti's 'Parted.' 'Certainly,' he replied, 'if you will arrange with the Soprano, I will fix it up with the programme people. Who is the Soprano, by the way?'

"A new singer, I believe," I said, and hurried away to tell Avice what I had arranged.

"I can guess the rest!" interrupted the Soprano, impulsively. "They sang the duet, made up their quarrel, and are now married. The pendant is an expression of their gratitude."

"Your guess is not quite right"—with a twinkle in her eye. "They sang the duet together, but afterwards they had a few words, and parted with the studied politeness of bitter enemies. The fact was, Avice took too much for granted. She overlooked one important thing: the fact that Stanley Baleyne might have no desire to renew the old friendship. Moreover, she expected him to take all the blame for the previous misunderstanding! I am sorry to disappoint you, but Avice married a wealthy impresario. Now I must have a word with the accompanist."

"But the pendant?"

The Mezzo-Soprano blushed becomingly.

"Oh, Stanley Baleyne also married about the same time, and the pendant was the bridegroom's gift to the bride!"

(We shall shortly publish another story in this series.)

PERSONALITY AND CAREER.

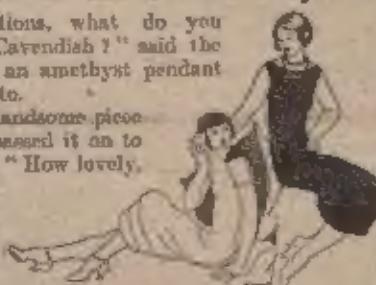
I AM only going to say some of the things that I wish to hear someone had said to me when I was your age."

These were among the opening words of an inspiring address that Mr. J. C. W. Reith gave to the boys of his old school. The address has now been published under the title of "Personality and Career" (Newton, 1s.), and the little volume is one that no young man should be without. All those who read it will, in after years, put it upon their list of books that have been constructively helpful.

Most of us, when we are young, find life opening in front of us as a very tangled and doubtful road; the right way is hard to find, the wrong so easy. Mr. Reith is young enough to remember this. That is why he has been able to give us "Personality and Career" as a sign-post.

Most of us know next to nothing about ourselves. The first thing to do is to sit down and have a look into yourself, a concentrated and honest effort to understand what there is in you . . . You must pull yourself to pieces mentally.

Each sphere has its special requirements, Mr. Reith tells us. "If you place the professions and their special needs in review alongside what you have discovered in your own character, you will find the common ground. It is a long process, but it is surely worth while."



WIRELESS PROGRAMME—SUNDAY (April 26th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2.10 LONDON. 365 M.

Springtime Programme.

FLORENCE HOLDING (Soprano). ENID CRUCKSHANK (Contralto).

E KENDAL TAYLOR (Solo Pianoforte).

Poems of Springtime, read by RUTH ANDERSON.

THE WIRELESS ORCHESTRA.

Conducted by BAN GODFREY, Jour. 4.0. The Orchestra

"Morning" (from "Peer Gynt") Grieg
"Aurora's Dance" (Suite) Grieg

Overture, "A May Day" Haydn Wood (15)
Florence Holding.

"Spring" (from "Peer Gynt") Grieg

"Uckoo Song" (from "Peer Gynt") Roger Quilter (9)

4.10 (approx.). E Kendal Taylor
"Schmetterling" ("Butterfly") Grieg
"An den Frühling" ("To Spring") Grieg
"Si oiseau j'étais à toi je volerais" ("If I Were a Bird to Thee I Would Fly") Henselt

Enid Cruckshank
"Fair Spring is Returning" ("Samson and Delilah") Saint-Saëns

The Orchestra
"Spring Song" (from "Peer Gynt") Mendelssohn

Intermezzo, "Eternal Spring" Roff (15)
5.0 (approx.). Florence Holding.

"Over the Land is April" R. Quilter (25)
"Invitation to Arias" Graham Peel (9)

"A May Morning" Denis (15)

E Kendal Taylor
"Au bord d'une source" ("By a Spring") Liszt

Prelude in F Major (from "Peer Gynt") Chopin
Prelude in B Flat Minor (from "Peer Gynt") Enid Cruckshank

"A Spring Cycle" (from "Peer Gynt") Anthony Collins

5.30 (approx.). The Orchestra
Symphony No. 40 in G. Minor Mozart

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

6.30.—Hymn, "Holy Father, cheer Our Way" (A. and M., No. 22).

Bible Reading
Anthem, "How Caimly the Evening" Elgar (46)

Address by The Rev. HENRY EDWARDS, Vicar of Watford.

Hymn, "O For a Faith That Will Not Shrink" (A. and M., No. 278).

8.0. DE GROOT and
THE PICCADILLY ORCHESTRA.

DOROTHY BENNETT (Soprano).

Relayed from
The Piccadilly Hotel, London

S.B. to other Stations,
The Orchestra

Selection, "The Gipsy Princess" Colman (25)

Dorothy Bennett
"Qui la Voce" ("I Paritain") Bellini (56)

The Orchestra
Scherzo ("A Midsummer Night's Dream") Mendelssohn

Dorothy Bennett
"Song of the Nightingale" (A. Wordless Song) Saint-Saëns

The Orchestra
Symphonic Poem, "Finlandia" Sibelius

8.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.

8.15. The Orchestra

"Air de Ballet" (Scenes Pittoresques) Massenet

"Angelus" (Pittoresques) (67)

8.30.—Close down.

5.15 BIRMINGHAM. 475 M.
4.0-6.0. Mainly Grieg.

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS.
ETHEL WILLIAMS (Contralto). HAROLD WILLIAMS (Baritone). NIGEL DALLAWAY (Solo Pianoforte). The Orchestra.

Overture, "In Autumn," Op. 11 Grieg
Harold Williams.

"Star of Eve" ("Tannhäuser") Wagner
Prologue ("I Pagliacci") Leoncavallo (8)

Nigel Dallaway and Orchestra.
Concerto in A Minor, Op. 16 (for Piano forte and Orchestra) Grieg

Ethel Williams.

"Faith," Op. 33, No. 11 Grieg

"By the Brook," Op. 33, No. 5 Grieg (26)

"To Thee Will I Sing, Fair Springtime," Op. 21, No. 3 The Orchestra.

Suite, Symphonic Dances, Op. 64 Grieg

Harold Williams.

"In Summertime on Bradon" Graham Peel (15)

"A Lover's Garland" Parry (46)

"My Father Has Some Very Fine Sheep" (from "Peer Gynt") Ethel Williams.

"Thanks," Op. 11, No. 1 Grieg (26)

"The Poet's Heart," Op. 5, No. 2 Grieg (26)

The Orchestra.

Suite, "Peer Gynt," No. 1, Op. 46 Grieg

"Morning" ("The Death of Asp")

"Aurora's Dance"; "In the Hall of the Mountain Kings."

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

6.0-8.45. Religious Service.

Conducted by The Rev. A. ROBERTS GEORGE, Baptist Church, King's Heath.

Relayed from Ebenezer Church, Birmingham.

9.0-10.30.—Programme S.B. from London.

6.00 BOURNEMOUTH. 385 M.

ARTHUR ENGLAND (Baritone). GILBERT WRIGHT (Cornet).

SAMUEL CLIFFORD (Violoncello).

ARTHUR MARSTON (Organ).

CHARLES LEESON (Pianoforte).

Relayed from the Royal Arcade, Bournemouth.

4.0. Arthur Marston
"March on a Theme by Hainl" Guilmant (67)

4.10. Arthur England
Aria, "O God Have Mercy" ("St. Paul") Mendelssohn

4.15. Gilbert Wright and Arthur Marston
"For Ever and For Ever" Tosti (56)

4.20. Samuel Clifford
"Nina" Pergolesi (56)

"Träumerei" Schumann (56)

"Wieglied" (from "Peer Gynt") Grieg

4.30. Arthur Marston
Triumphal March, "Sigurd Jorsalfar" Grieg

4.40. Arthur England
"Atode With Me" Little (9)

"I Love My God and He Loves Me" F. Bullock (18)

4.45. Gilbert Wright and Arthur Marston
Aria, "Che Faro" ("I Have Lost My Eurydice") Gluck

4.50. Samuel Clifford and Arthur Marston
"Kol Nidre" Max Bruch

5.0-5.10.—Interval.

5.10-6.0. THE ROYAL BATH HOTEL STRING ORCHESTRA.

Musical Director, DAVID S. LIFF.

Relayed from King's Hall Rooms.

Three Dances ("Nell Gwyn") Gervase (25)
Serenade " " Schmidt (25)

Selection, "Tanz" " " Mendelssohn (25)

Song, "Night of Our Life" Loughborough (15)

Prelude " " Rachmaninov

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

9.30. Choir of the Church of the Annunciation. Chorister, S. J. BINN.

Hymn, "Alleluia, Alleluia" (Westminster Hymn, No. 39)

8.35.—The Rev. Father PERCIVAL THREWS, S.J., of the Church of the Annunciation: Religious Address.

9.45. Choir.

Hymn, "Sweet Saviour, Bless Us We Go" (Westminster Hymn, No. 215)

Molet, "Tu Rex Glorie Christe" ("Thou Art the King of Glory, O Christ") (General)

9.0-10.30.—Programme S.B. from London.

5.00 CARDIFF. 351 M.

4.0-5.45. LEONA MASON (Solo Violin). CECILY FARRAR (Contralto).

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE.

Orchestra.

Overture, "Don Giovanni" Mozart

Prelude and Closing Scene ("Tristan and Isolde") Wagner

Cecily Farrar

"Orpheus With His Lute" Sullivan

Recit., "See, She Blushing Turns Her Eyes" Handel

Air, "Hymn, Hast Thy Torch Prepare" Handel

"One Golden Thread" Hubert Parry (46)

Orchestra.

Waltz Suite, "Three-Years" Coleridge-Taylor (5)

Leona Mason and Orchestra.

Concerto de Camera" for Solo Violin and Orchestra Leslie Woodgate (Conducted by the Composer)

Cecily Farrar.

The Blacksmith" Brumlow

Aria, "O Sun" M. Craske Day (17)

Alide With Me" Little (9)

Leona Mason

La Précieuse" Cooper-Riveter (57)

Serenade ("Hassan") Delius (18)

Gypsy Air (Zigeunerweisen) Smetana

Orchestra.

"Young England" Dance Suite

Clarendon and Bath (3)

Overture, "Carnival de Venise" Thomas

6.0-6.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.30-9.0. The Choir of Richmond Road Congregational Church.

Hymn, "Praise My Soul the King of Heaven" (Tune, "Praise My Soul") John Goss

A Short Reading from the Scriptures

Hymn, "O Love That Will Not Let Me Go" (Tune, "St. Margaret") A. L. Price

The Rev. T. C. ROBERTS, B.A., B.D., of Narberth: Religious Address.

Hymn, "Father In High Heaven Dwelling" (Tune, "Evening Hymn") W. Jackson

Benediction.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.55.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 198.

Sunday's Programme.

(Continued from the facing page.)

22Y MANCHESTER. 375 M.

2.0-6.0. Vocal and Instrumental.

BETTY GOODEN (Pictures at the Piano).
 JOAN FORREST (Contralto).
 JOSEPH LINGARD (Flute).
 CHARLES COLLIER (Harp).
 Joseph Lingard and Charles Collier.
 Two Movements from Concerto for Flute and Harp, with Piano Accompaniment
 (Movement II).

Cadenza by Carl Leinweber.

Joan Forrest.

A Lullaby — York Bowen (67).
 "I Pitch My Lonly Crayon" Eric Coates (15).

Betty Gooden (Toy Pictures).

"Waltzing Doll" — Poldine (55).

"March of the Wooden Soldiers" — Gossens (16).

"The Old Musical Box" — Seeger (16).

"The Hollywood's Cakewalk" — Delbury

Charles Collier.

"A Northern Ballad" — Poldine

Joan Forrest.

Prelude — Landon Ronald (26).

"Love, I Have Won You" — Joseph Lingard.

Suite in an Ancient Style — Emile Krause
 Betty Gooden (Insect Pictures).

"Fireflies" — Frank Bridge (68).

"Grasshoppers" — Adam Carew (5).

"Butterflies" — Coleridge-Taylor (5).

Joan Forrest.

"There is a Green Hill" — Gounod (46).

"The Blind Piongham" — Coningsby Clark (15).

Charles Collier.

Waltz — G. Collier.

Mazurka — G. Collier.

Betty Gooden.

Pictures of a Parrot — Cyril Scott.

"Gavotte" — G. Collier.

"Gay" — G. Collier.

Joseph Lingard and Charles Collier.

Suite for Flute and Harp — Joan Forrest.

6.0-6.30. CHILDREN'S CORNER. S.B. from Newcastle.

8.0. — S. G. HONEY: Talk to Young People.

8.25. — Hymn, "Jerusalem the Golden" (Methodist Hymnal, No. 832).

The Rev. J. E. ROBERTS, M.A., D.D., of the Union Chapel, Oxford Road, Religious Address.

Anthem.

Bible Reading.

Hymn, "The Sands of Time are Sinking" (Methodist Hymnal, No. 633).

8.0-10.30. — Programme S.B. from London.

5NO NEWCASTLE. 400 M.

4.0-5.0. THE BAINTON FUCHS-WALL TRIO:

ALFRED M. WALL (Violin);

CARL FUCHS (Violoncello);

EDGAR L. BAINTON (Pianoforte).

Trio — Maurice Ravel.

Fantasy Trio, No. 2 in A Minor — John Ireland.

5.0-6.0. — Programme S.B. from London.

6.0-6.30. CHILDREN'S CORNER. S.B. to all Stations.

8.30. THE "5NO" CHORAL SOCIETY OCTET.

Hymn, "As Pants the Hart" (A. and M., No. 238).

The Very Rev. The Dean of CARLISLE, Religious Address.

Hymn, "Come Unto Me, Ye Weary" (A. and M., No. 256).

(Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Broadcast from the station mentioned.

5XX 1,600 M.**SUNDAY, April 26th.**

4.0-6.0. — Programme S.B. from London.

6.0-6.30. CHILDREN'S CORNER. S.B. from Newcastle.

6.30-10.30. — Programme S.B. from London.

MONDAY, April 27th.

6.0-8.0. — Programme S.B. from London.

"Carmen."

(George Bizet).

An Opera in Four Acts.

Cast:

Duke José, a Corporal of Dragoons — JOHN PERRY

Katumille, a Torero — JOSEPH FARRINGTON

El Remendado, a Smuggler — DENNIS ZUMIGO, an Officer

Marales, an Officer — NOBLE

STUART ROBERTSON

El Duncaino, a Smuggler — S. HARRISON

Miruelo, a Peasant Girl — VIVIENNE CHATTERTON

Frantz — G. WILDFORD NAISH

Mercedes — Friends of Carmen — WYNNE AJELLO

Carmen, a Cigarette Girl and Gipsy — ENID CRUICKSHANK

(Continued from the previous column.)

Concert.

In Aid of the Dependents of the Victims of the Montagu Pit Disaster.

Relayed from the

Empire Theatre, Sunderland.

RAND OF THE 7th BATT. DURHAM LIGHT INFANTRY.

(By kind permission of Brevet-Col. A. H. Birchall, M.C., and Officers.)

Musical Director, Lt. H. M. FELL.

EVA LETHBRIDGE (Soprano).

JOHN CLINTO (Tenor).

Rand.

March, "San Lorenzo."

Overture, "Morning, Noon and Night" — Suppé

Eva Lethbridge.

"Far Greater is His Lowly State" — Gounod

"Irene" — Gounod

"Waltz" — D'Artagnan

End.

Allegro Moderato from the "Unfinished Symphony" — Schubert

John Clinto.

"Lend Me Your Aid" — The Queen of Sheba — Gounod

"Until" — Schubert

End.

Intermezzo, "In a Monastery Garden" — Ravel

Eva Lethbridge.

"Flower Song" — Faust — Gounod

"If You But Knew" — Elliott Smith

Band.

Overture, "Lustspiel" — Kitzbühel

"Marche Militaire" — Schubert

John Clinto.

"La Dame è Mobile" — "Rigoletto" — Verdi

John Clinto.

"Maire, My Girl" — Aitken

Band.

"For You Alone" — Gershwin

Band.

"Reminiscences of England" — Mr. Godfrey

10.0. — WEATHER FORECAST and NEWS. — S.B. from London.

Local News.

End.

Hymn, "O God, Our Help."

Close down.

Note. — The Local News will be read in the Hall.

2BD ABERDEEN. 495 M.

4.0-5.0. — Programme S.B. from Glasgow.

6.0-6.30. — CHILDREN'S CORNER. S.B. from Newcastle.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, J.D.

THE WIRELESS CHORUS.

Chorus Master, STANFORD ROBINSON.

Act I. A Square in Seville.

Act II. A Tavern on the outskirts of Seville.

Act III. A Wild Mountain Pass.

Act IV. A Square in Seville outside the Bull-ring.

6.0-10.0. — Acts I, II, and III.

10.0-10.30. — Programme S.B. from London.

10.30-11.10 (approx.) — Act IV.

TUESDAY, April 28th.

6.0-12.0. — Programme S.B. from London.

WEDNESDAY, April 29th.

6.0-11.0. — Programme S.B. from London.

THURSDAY, April 30th.

6.0-8.0. — Programme S.B. from London.

8.0-10.0. — Programme S.B. from Manchester.

10.0-11.30. — Programme S.B. from London.

FRIDAY, May 1st.

6.0-11.0. — Programme S.B. from London.

SATURDAY, May 2nd.

6.0-9.0. — Programme S.B. from London.

8.0-9.0. — Programme S.B. from Birmingham.

9.0-12.0. — Programme S.B. from London.

(Continued from the previous column.)

8.30. — **Church Service.**

Relayed from North U.E. Church.

Minister.

The Rev. J. G. DRUMMOND, M.A., Belmont Congregational Church.

Mouvements from Brahms's Requies.

"Blessed Are They That Mourn."

"Behold All Flesh Is As The Grass."

"How lovely Are Thy Dwellings."

"Blessed Are The Dead."

Rendered by

9.30. — **WILLAN SWAINSON'S SERVICE CHOIR.**

Conductor, WILLAN SWAINSON.

10.0-10.30. — Programme S.B. from London.

SSC GLASGOW. 420 M.

Popular Orchestral Concert.

S.B. to other Stations.

THE STATION ORCHESTRA.

Conducted by H. A. CARKUTHERS.

BEATRICE MIRANDA (Soprano).

Orchestra.

Overture, "Egmont" — Beethoven

Symphony in G (The "Oxford" Huguenot).

Beatrice Miranda.

Selected.

Orchestra.

Scenes from an Imaginary Ballet

Coleridge-Taylor (34).

Ballet Music, "Idomeneo" — Mozart

Beatrice Miranda.

Prelude and Closing Scene ("Tristan and Isolde") — Wagner

Orchestra.

Two Entr'actes from "Rosamunde" — Schubert

Serenade, Op. 15 — Moszkowski

Overture, "La Sirène" — Auber

6.0-6.30. — CHILDREN'S CORNER. S.B. from Newcastle.

B.30. Studio Service.

Choir, Psalm No. 94, "O Lord God, Unto Whom Alone."

The Rev. A. K. WALTON, M.A., of Claremont United Free Church: Address.

Choir, Psalm No. 66, "All Lands to God, In Joyful Sounds."

Prayer.

Choir, Psalm No. 121, "I To The Hills Will Lift Mine Eyes."

9.0-10.30. — Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 268.

WIRELESS PROGRAMME—MONDAY (April 27th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2.10 LONDON. 365 M.

2.15-3.45. Transmission to Schools: Mr. E. Kay Robinson, "Natural History—Batteries."

3.0-5.0.—Time Signal from Greenwich. "Poetry and Life," by Williamson Worcester. Trocadero Tea-time Music. "Famous Old Castles" (5) Holyrood, by Helen Towner.

6.0—**CHILDREN'S CORNER:** "Secrets of Bunnyland," by Charles S. Baynes. "The Golden Lion," from "The Pink Fairy Book."

6.30.—Children's Letters.

6.40.—An Appeal on behalf of the Royal National Orthopaedic Hospital by the LADY MAYORNESS OF LONDON.

6.50.—Music.

7.0—**TIME SIGNAL FROM BIG BEN.** WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Dr. J. J. SIMPSON, "Life in the Water" (1) The Peter Pan of Amphibians." S.B. from Cardiff.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—The Rt. Hon. Sir A. D. R. STEEL-MATFLAND, Bart., Ministry of Labour, "London's Boys and Girls—How They May Receive Advice on Choosing a Career." S.B. to other Stations.

"London."

ANNETTE BLACKWELL (Soprano).

THE COURT SINGERS.

PERCY MERRIMAN (Entertainer).

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Ministry.)

Director of Music, Flight-Lieut. J. AMERS. The Band.

Grand March, "The Spirit of Pageantry" Fletcher (8)

A Children's Overture. Rogers Quilter (16) "From My Window," by Philson.

Annette Blackwell.

The Buliff's Daughter of Islington" Old English

Sally in Our Alley" Old English

Cherry Ripe" Old English

8.30. "SO THE WORLD WALES," by Kebble Howard.

1. "UNDER THE MISTLETOE," Past.

Present:

2. "THE END OF JUNE," Proposals Overheard

The West

The South (London)

The East

Produced by R. E. JEFFREY.

8.45 (approx.). The Court Singers.

"Begone, Dull Care" Mr. Arthur

"The Pretty Flowers" Mr. Arthur

"Old Simon the Cellarist" Mr. Arthur

The Band.

Suite, "Masquerade" Sullivan (34)

9.5 (approx.). Percy Merriman

in London Humour

Annette Blackwell.

"London River" Thomas Hewitt (36)

"Oasis" Cyril Scott (25)

"A Song of London" Cyril Scott (25)

COMEDY CONVERSATION,

GRITTING THE BIRD,

by Maurice Lowes Niemann.

Produced by R. E. JEFFREY.

9.30 (approx.). The Band.

Overture, "Vanity Fair" Fletcher (34)

(Inclosing characters from Thackeray's celebrated novel.)

The Court Singers.

"I Am a Brisk and Sprightly Lad" Mr. Arthur

"Twinkydillo" Mr. Arthur

"Peaceful, Shumbering" Mr. Arthur

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by the ABERDEEN STATION.
11.0-11.30.

The Band.

Three Dances from "Nell Gwyn" Edward German (15)

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. LASCELLES ABERCROMBIE M.A., "Introduction to Poetry." S.B. from Leeds Bradford. Local News.

10.30. The Band.

Incidental Music, "Henry VIII" Sullivan (15)

March: King Henry's Song; Graceful Dance. Percy Merriman in Cavalier Reminiscences.

The Band. March, "The London Scottish" Haines (34)

11.0.—Close down.

3.11 BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Edith Whitehouse (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Horticultural Blits, "Calceolaria." Percy Whitehead (Tenor).

5.30-6.10.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. J. J. SIMPSON, S.B. from Cardiff.

7.25-8.0.—Programme S.B. from London.

Light Variety Programme.

THE STATION ORCHESTRA.

ALICE VAUGHN (Contralto).

LEONARD GORDON (Baritone).

BETTY GOODEN (Solo Pianoforte).

HECTOR GORDON (The Canny Scot) Orchestra.

8.0. Overture, "The Marriage of Figaro" Mozart (34)

Poetic Suite Bloch (34)

Souvenir; Gavotte; Berceuse; March.

8.20. Alice Vaughan and Leonard Gordon.

"Dear Love of Mine" ... Goring Thomas (8)

8.25. Betty Gooden.

Bird Pictures in Music.

"Cuckoo" ... Mieczkowski

"Little Bird" ... Grieg

"Water-Wagtail" ... Cyril Scott (25)

8.40. Hector Gordon in Comedy Impressions.

8.50. Orchestra.

Selection, "Round the Map" ... Finch (34)

"Salut d'Amour" ... Elgar (57)

9.10. Alice Vaughan.

"The Carnivale" ... Molloy (9)

"My Ain Folk" ... Laura Lenon (8)

9.20. Betty Gooden.

Flower Pictures in Music.

"Aaphodel" ... Cyril Scott (25)

"Rosemary" ... Gerald Williams (46)

"Wilt Rose" ... MacDowell (25)

"Bell Flowers" ... Patengren

9.35. Leonard Gordon.

"Sombre Woods" ... Lully (9)

"Jean" ... Burleigh (26)

"The Mistress of the Master" ... Syall Phillips (15)

9.45. Orchestra.

Selection, "The Glory of Russia" Kreis (34)

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. LASCELLES ABERCROMBIE. S.B. from Leeds Bradford. Local News.

10.30. Orchestra.

March, "In Bond Street" ("The Girl on the Film") ... Roll (15)

Alice Vaughan and Leonard Gordon.

"The Voyager" ... Sanderson (8)

10.40. Hector Gordon in Further Canny Impressions.

10.50. Orchestra.

Selection, "The Belle of New York" Kerker (3)

11.0.—Close down.

4.15 BOURNEMOUTH. 395M.

3.45-5.0.—Talk to Women: "Travel with a Camera" Venice, by Miss Pearce.

THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Room; Musical Director: DAVID S. LIFF. Maurice Grace (Baritone). Gladys Holland (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Jethro Toll," by Mr. G. Guest, B.A., J.P.

6.30-6.55.—Music.

7.0-11.0.—Programme S.B. from London.

5.20 CARDIFF. 351 M.

2.30-3.0.—Organ Recital, relayed from the Capitol Cinema.

3.0-4.30.—The Station Orchestra. Conducted by Warwick Brathwaite.

5.0-5.30.—"SWAS" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—Teen's Corner: "Artistic Treasures."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. J. J. SIMPSON "Life in the Water" (1) The Peter Pan of Amphibians." S.B. to all Stations.

7.25.—Music. S.B. from London.

7.40.—Mr. F. J. HARRIES "Sir Richard Steel's Welsh Bride." S.B. to Swansea.

Popular Music of the Moment.

JOHN COLLISON (Tenor).

LILLIAN LEWIS (Mezzo-Soprano).

GEORGE RAWLING.

VERA McCOMB THOMAS (Solo Pianoforte).

MARIA BOURN and LENA COPPING (Entertainers).

THE STATION ORCHESTRA.

8.0. Orchestra.

Selection, "No, No, Nanette" ... Yvonne John Collison.

8.10. The Robin" ... Wingate

Ship o' Dreams" ... Loughborough

When the House is Asleep" ... Hugh (8)

9.30. Marcus Bourne and Lena Copping.

The Girl in Red" ... Tubb (42)

"Follow the Swallow" ... Henderson (20)

Get Upon the Puff-Puff" ... Rufe

Orchestra.

Intermezzo, "In a Monastery Garden" ... Ketelbag (10)

Waltz, "Come Back" ... H. de Rave (14)

8.45. Lillian Lewis.

"Love is Just a" ... Gamble

Just Round the Corner" ... Patrias

The Parade of the Tin Soldiers" ... Gugher

Jewel (3)

June Night" ... Ayer (29)

9.55. Marcus Bourne and Lena Copping.

"Ad Alos" ... Berlin (29)

"Matilda" ... Lehmann (16)

"Cinderella" ... Vincent (19)

Orchestra.

Selection, "Kata, the Dancer" Gilbert (3)

9.20. Vera McComb Thomas.

Fantasia in F Minor ... Chopin

John Collison.

"The Land of Dreams" ... Frank Idle (43)

"Jean" ... Meade (6)

"There's a Colleen" ... Jones (61)

9.40. Marcus Bourne and Lena Copping.

"Sahara" ... Nichols (21)

"Just a Twilight Song" ... Ayer (27)

"When You and I are Twenty-One" ... Ayer (27)

9.50. Orchestra.

Fox-trots.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 209.

WIRELESS PROGRAMME—MONDAY (April 27th.)

The letters 'S.B.' printed in italics in these programme signify a Simultaneous Broadcast from the station mentioned.

Prof. LASCELLES ABERCROMBIE S.B.
Local News

6.15 1. John Lewis and George Rawling

"The Animals Came in Two by Two"
Review

"Every Second Monday" (Patriotic
Gospel)

10.40 George Rawling

"Carefree" Scherzinger 15
"What'll I Do?" Berlin (29)
"Show Me the Way to the Home
Travelling Song (15)

(With Orchestral Accompaniment)
Orchestra
Selection, "Send me" (Frasier)

11.00—Close down

2ZY MANCHESTER 375 M

3.30-4.00 Broadcast for Schools (3.30) M

ister Phonaille, M.A. (Paris) Read in

French Literature (3.43) Mr James

Bernard Reading of English Literature

4.0 5.15.—The "2ZY" Quartet. Eleanor Astor

(Mezzo-Soprano). Talk to Women.

5.30-6.30—WEATHER FORECAST and NEWS

S.B. from London

Dr J. J. SIMPSON S.B. from Cardiff

6.45 M. B. SIBES S.B. Lecture in
Music to the Chester County
College: "Music" (4
Old Favourites

BEIJING (15) (4.30-5.00)
Local Club

THEATRE CLUB (4.30-5.00)

Orchestra

Music, Songs and Stories

The Musical Club

8.15 1. Glee Club
"Gondoliers in Arms" (4.45) Adolph Adam
"Leave Me If All" (4.50) Old English

"The Largo of the Rose" (4.55) Ravel

Orchestra

"Tiny Tot" (4.55) Lotte (34)

Famous Miners (4.55)

Helena Case

Mrs Gaudie's Curious Lecture (4.55)

Impressions of Old Time Actors

Orchestra

Selection, "Merrie England", German (15)

2.0 1. 1. Glee Club

March of the Mrs. of Balmoral

Welsh Air (15)

"My Love is Like the Red, Red Rose" (15)

Bantock (15)

"Londonderry Air" (4.45) Harold Rhodes (4.45)

"Down Among the Dead Men" Bantock (15)

Helena Cecil

"Johnny, Me and You" (4.55) Gracie (55)

"My" (4.55) Paul Robeson

The Four (4.55) Anson

9.15 (approx.) Glee Club

"The Song of the Atticida" (4.55) Gondoliers (15)

"A Frankenstein Dog" (4.55) Mordzakoff (40)

"Gelis's Charms" (4.55) Weber (15)

"The Hunter's Farewell" (4.55) Mendelssohn (40)

Orchestra

Overture, "Poch and Peasant" (4.55)

"Egyptian Ballet" (4.55) Léonide Massine

10.0—WEATHER FORECAST and NEWS

S.B. from London

Prof. LASCELLES ABERCROMBIE
S.B. from Leeds Bradford. Local News

10.30 TANIE BAND

Conductor: MERRION DILLON

Relayed from the State Caf

11.0—Close down

5NO NEWCASTLE 400 M.

3.45-4.15—Orchestra, relayed from Finsbury
Terrace Tea Room

4.45 5.00—Weekly News (4.45)

5.15-6.00—CHILDREN'S TURN (4.45)

6.15-7.00—SCHOOL (4.45)

6.30 Furness C. Mr J. W. Whiston

"The Footing of Harry Conn" (4.45)

7.0 WEATHER FORECAST and NEWS

S.B. from London

Dr J. J. SIMPSON S.B. from Cardiff

Missa, S.B. from London

The Very Rev. THE DEAN OF YORK

"The Preservation of York Minster
Windows."

Ships

8.0—Capt. HANDON T. HENZELL, Secretary

to Trinity House, Newcastle-on-Tyne

and Flying Ships

NORMAN CLARK (Baritone)

T. LYNCH (Dramatic Read)

T. LE THREE-OLD-SALTS

THE 5NO CHORAL SOCIETY

Chorus Master: R. O. PRATT

THE STATION ORCHESTRA

Conductor: EDWARD CLARK

Orchestra

Overture, "The Flying Dutchman" Wagner

E. Lynch Odhams

"Ships" (4.45) (4.45) Marefield

The "Three Old Salts"

See Shipton

Norman Clark

The Saucy Arethusa

"The Golden Vanity" (4.45) M. S. (4.45)

"The Old Superb" (4.45) (4.45) (4.45)

J. L. (4.45) (4.45) (4.45)

Chorus Reading

Choral Society and Orchestra

The Revere (4.45) (4.45) (4.45) Stanford (D)

Orchestra

Suite de Ballet "Hammer" (2.45)

11.0 WEATHER FORECAST and NEWS

S.B. from London

Dr J. J. SIMPSON S.B. from Cardiff

Music, S.B. from London

Dr W. KIRKESLEY (4.45) (4.45) (4.45)

T-BK

Orchestra

—excerpts from an Imaginary Ballet

Isobel Shaw

"If There Were Dreams to Sell" "Spring

Morn" "I Have Twelve Oxen

John Ireland

Orchestra

"Gavotte—Mignon" (4.45) (4.45) (4.45)

10.0 10.30 Programme S.B. from London and

Orchestra

Concert Valse "Smooths" (4.45) (4.45)

Excerpts from "Khorovodchikov"

Margaret Thackeray

"Upper My Love" (4.45) (4.45) (4.45)

"My Gentle Child" (4.45) (4.45) (4.45)

"St. Nicholas Day" (4.45) (4.45) (4.45)

Orchestra

"Papillons" (4.45) (4.45) (4.45) (4.45)

Marche des Petits Japonais" (4.45) (4.45)

11.0 11.30 Close down

5SC GLASGOW 420 M.

3.30-4.30—An Hour of Melody with the Wren

Quartet and Jean Newell (Violin)

4.45 5.00—T. EDWARD S. CORNELL

5.15-6.00—T. EDWARD S. CORNELL

6.0—WEATHER FORECAST and NEWS

S.B. from London

Dr J. J. SIMPSON S.B. from Cardiff

Music, S.B. from London

Dr W. KIRKESLEY (4.45) (4.45) (4.45)

T-BK

Choral—Literary Pianoforte

S.B. to Shipton

THE STATION ORCHESTRA

Conducted by H. A. CARRUTHERS

THE GLASGOW GAELIC FROIR

Conductor: J. N. MC CONNELL

MARJORIE GILLIAMS

VERSE SPEAKING CHOIR

CLIFFIE WOODWARD (Solo Pianoforte)

8.0 Close down

Prelude and Fugue in C Sharp Major Bach

Sonata, Op. 27, No. 2 (4.45) (4.45) (4.45)

Intermezzo in E Major Brahms (4.45)

"Jesus Christ" (4.45) (4.45) (4.45)

Prelude from "Hobberg Suite" (4.45) (4.45)

Chopin Study in A Minor, Op. 25, No. 4 (4.45)

Gaelic Choir

"Hunting Song" (4.45) (4.45) (4.45)

"I'm not the man" (4.45) (4.45) (4.45)

"Cradle Chorus" (4.45) (4.45) (4.45)

Arabu Highland Love Song (4.45) (4.45) (4.45)

"An taid tu lean a righeann ag" (4.45) (4.45) (4.45)

Belt

Overture (4.45) (4.45) (4.45) (4.45)

Mendelssohn

Verde S. (4.45) (4.45) (4.45)

Under the auspices of the Scottish Association for the Speaking of Verse

Orchestra

"Cuban Lyric" (4.45) (4.45) (4.45)

Ribbons (4.45)

Tchaikovsky (4.45)

Gaelic Cho

MacCrimmon's Lament (4.45) (4.45) (4.45)

"An eubrasium" (4.45) (4.45) (4.45)

"Posadh puttar lana Bhain" (4.45) (4.45) (4.45)

"Deum Durus" (4.45) (4.45) (4.45)

Intermezzo, Irish (4.45) (4.45) (4.45)

10.0 WEATHER FORECAST and NEWS

S.B. from London

Prof. LASCELLES ABERCROMBIE
S.B. from Leeds Bradford. Local News

11.0 11.30 Close down

An order against a general strike against the acts of its publishers. A key list of publishers will be found on page 29

WIRELESS PROGRAMME—TUESDAY (April 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the stations mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

1-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Holborn Free House.

2.15-3.15.—Transmission to Schools. Elementary Music Miss Ethel Horne. Willa is Meant by Mrs. ...

4.0-5.0.—"Books to Read," by Ann Scott. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Hospitality Among the Sioux," by a Traveller.

6.0.—**CHILDREN'S CORNER.** "The Kangaroo Goes Shopping," by Alice Leonora Harris. "Progress Through the Ages—(6) Games," by W. J. Claxton.

6.30.—Close down.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

JOHN STRACHEY. Literary Criticism & Co. to all Stations.

7.25—Music S.B. to all Stations.

7.45—The Rev. A. E. SALMON. The Promises of the Lady of Spring. S.B. to all Stations.

8.0.—All Stations Programme. For particulars see Centre Column.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Prof. J. ARTHUR THOMSON, M.A. LL.D., "Chimpanzees at School." S.B. from Aberdeen. Local News.

10.30.—All Stations Programme (Continued).

11.15.—**THE SAVOY ORPHEANS AND SAVOY HAVANA BAND.** relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lowell Picture House Orchestra. Frank Foxon (Baritone).

5.0-5.30.—**WOMEN'S CORNER.** Miss M. E. Luddell (of the Juvenile Care Department, Birmingham Education Committee). "Trades for Girls—Circle—No. 2, Sowing Trades."

5.30-6.30.—**CHILDREN'S CORNER.** Uncle Bonzo. Further Experiences in Africa and Everywhere.

7.0-8.0.—Programme S.B. from London.

8.0—A SONG AND DANCE.

10.0—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Cookery Talk to Women, by Ade Featherstone. The Wireless Orchestra conducted by Capt. W. A. Featherstone.

5.0-6.0.—**CHILDREN'S CORNER.**

6.0-6.30.—"Schools' Half Hour." "The Colour Prints of Japan," by Leslie Ward. A.R.E.

7.0-7.40.—Programme S.B. from London.

7.45—Partners' Talk: "My Experiences with Friesian Cattle," by Mr. J. FAWCETT.

8.0.—All Stations Programme.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

ALL STATIONS PROGRAMME.
Relayed from London, Birmingham, Manchester and Glasgow.

Provided by the

N.A.R.M.A.T.

(The National Association of Radio Manufacturers and Traders).

London 8.0-8.15.

MAVIS BENNETT (Soprano). **KIA** and his ROYAL HAWAIIANS.

Manchester, 8.15-8.35.

RACHEL HUNT (Contralto). **ARTHUR CATTERALL** (Violin).

London, 8.35-8.50.

IRENE SCHARRER (Pianoforte Recital).

Glasgow, 8.50-9.10.

BEATRICE MIRANDA (Soprano). **HEBDEN FOSTER** (Baritone).

NAN R. SCOTT (Monologues).

J. C. DORSIE (Burlesque Songs).

London, 9.15-9.30.

GRACE IVELL and **VIVIAN WORTH** (Entertainers).

Birmingham, 9.20-9.40.

WILLIAM HENLEY (Violin).

SYDNEY STODDART (Baritone).

London, 9.40-10.0.

Instrumental Trio:

LLOYD SHAKESPEARE,

ERNEST RUTTERFORD,

GLADYS MILLAGE.

London, 10.30-11.15.

MAVIS BENNETT

ROY HENDERSON (Baritone).

IRENE SCHARRER

GRACE IVELL and **VIVIAN WORTH**.

KIA and his ROYAL HAWAIIANS.

SWA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools. Dr. Jas. J. Simpson, Keeper of Zoology in the National Museum of Wales. "The Life History of the Eel."

3.30-4.0.—The Station. Tree.

4.0-4.45.—The Carlton Orchestra relayed from the Capitol Cinema.

—5.30.—"SWA'S 'FIVE O'CLOCK'"

5.30-6.15.—**CHILDREN'S CORNER**

6.15-6.30.—"Teens' Corner Boys' Tale."

7.0-7.40.—Programme S.B. from London.

7.45—**DAVID RICHARDS, M.A.**

"Psychology for Everyman." S.B. to Schools.

8.0.—All Stations Programme.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

ZY MANCHESTER. 375 M.

1.15-2.0.—Mid-day Concert relayed from the Loughborough Hall. Pianoforte Recital by Betty Boston.

3.30-4.0.—Broadcast for Schools. Mr. E. Sims Hudditch. "Musical Appreciation."

4.0-5.15.—Dance Music relayed from the State Café. Talk to Women.

5.15-6.30.—**CHILDREN'S CORNER**

7.0-7.40.—Programme S.B. from London.

7.40.—Local Radio Society Talk.

8.0.—All Stations Programme.

10.0 WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—A Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

SNO NEWCASTLE. 400 M.

11.30-12.30.—Stanley Styles (Soprano). Betty Guy (Soprano).

1.15.—Gertrude Hibbs (Soprano). The Station Septet. London Paper ("Continental Fashions in Food," by Ethel J. Spratt).

2.15-3.0.—**CHILDREN'S CORNER**

3.40.—Programme S.B. from London.

4.40.—The Rev. G. L. WILLIAMS, Chepman to the West Riding Area of Toc. H., on "Toc. H.—Its Origin and aims."

8.0.—All Stations Programme.

10.0 WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

ZBD ABERDEEN. 485 M.

3.30-5.0.—Concert: The Wireless Orchestra. Hamish Craigie (Tenor). Feminine Topic.

5.15-6.0.—**CHILDREN'S CORNER**: "The Adventures of the Arkansas Bear—('Hercule's Moonlight Adventure')."

6.15-6.30.—"Mabel's Little Tree."

6.30-7.0.—**THE WIRELESS ORCHESTRA** (Marecos).

The Winning Fight. Holmann (5)

Quand Madelon Hoff (38)

Paris Mezzanope (34)

Barney Stone Engelman (34)

Scouting Nowakowski (34)

7.0-7.40.—Programme S.B. from London.

7.45—The Rev. JOHN BAIN, F.R.A. (Scot.) on "Loch Ness and Its Antiquities."

8.0.—All Stations Programme.

10.0 WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. "Chimpanzees at School." S.B. to all Stations. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

5SC GLASGOW. 428 M.

3.30-4.30.—Freeman's Dance Orchestra, relayed from "The Plaza."

4.45-5.15.—**WOMEN'S HALF HOUR**: Alex under Richard (Bass). Mrs. Aliceok "Schemes for the Training of Domestic Servants."

5.15-6.0.—**CHILDREN'S CORNER** by I. Jones to Animals.

6.0—Winter Forecast for Scotland.

7.0-7.40.—Programme S.B. from London.

7.40.—Mr. ARTHUR STRACHAN "Big Shooting."

8.0.—All Stations Programme.

10.0 WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A. LL.D. S.B. from Aberdeen. Local News.

10.30.—All Stations Programme.

11.15.—**THE SAVOY BANDS.** S.B. from London.

12.0.—Close down.

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 292.

WIRELESS PROGRAMME—WEDNESDAY (April 29th.)

The letters "BBC" printed in letters in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

ZLO LONDON. 365 M.

7.15 3.45.—Transmission to Schools. Mr G. N. Pugridge, M.A., B.Sc. (London), "Our Earth and Its Neighbours—The Earth Below."

4.05 6.0.—Time Signal from Greenwich. Concert. The "ZLO" Trio and Eric W. Taylor (Baritone). "My Part of the Country," by A. Bennett Laid. "An East African Song," by Mrs. S. C. E. Lynn.

6.0.—CHILDREN'S CORNER. "The Badger" [1], by Theodore W. W. von. "Bitter Than That," from "Tales from Many Lands."

6.30.—Children's Letters.

6.40.—Music.—TIME SIGNAL FROM BIG BFM WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Principal G. GRANT ROBERTSON, C.V.O., M.A., "Makers of the Empire—The Empire in Britain."

25. Music. S.B. to all Stations except Belfast.

7.40. Mr. FRANCIS GRIBBLE, "Administrator of the League of Nations." S.B. to other Stations.

"From the Land of the Midnight Sun," ROSE MYRTIL (Mezzo-Soprano). L. STANTON JEFFRIES (Piano forte). DAVID WISE (Solo Violin). ASTRID YDEN (Solo Harp). AMY BUXTON NOWELL (Radio). THE WIRELESS CHORISTER. Conducted by DAN GODFREY, Jr.

10. The Orchestra. Suite, "Sigurd Jorsdal" (arr. David Wise (With Orchestra). Romance for Violin and Organ).

Rose Myrtil. "The Poet's Heart." "I Love Thee." "My Thoughts are Like the Wind." "Solveig's Song." "The Old Mother." approx. 1 min. for Solo. "I See You in A Minor." "I See You in A Major."

10. The Orchestra. David Wise. "Solitude over the Mountains." Norwegian Dance. The Orchestra.

"Bergens" (arr. Gustav Holst). Swedish Folk Song (arr. Gustav Holst). "Legend" (arr. Gustav Holst).

9.10 (approx.) Amy Buxton Nowell. "I See You in A Minor." "I See You in A Major." THE NATIONAL RADIOTRON GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

The Rt. Hon. ARTHUR HENDERSON, M.P., under the auspices of the League of Nations U.N. "The Present International Situation." S.B. to all Stations. "The Week's Work in the Garden." by the Royal Horticultural Society. S.B. to other Stations.

Local News.

10.45—**The Week's Speciality.**

JOHN GOSS

ELBERT J. FLESS

nd

THE CATHEDRAL MALE VOICE QUARTET

A Soothing Hush an Hour of Song

11.10. Close down.

SIT BIRMINGHAM. 475 M.

3.30-4.30. The Studio Pianoforte Quartet. 5.05-5.30.—W. MEN'S CORNER. Mary 1 (10 am). "The Wood in the Trees," from "Felix" (Soprano).

5.10-5.30.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Principal G. GRANT ROBERTSON, C.V.O., M.A., "Makers of the Empire—Cornwall." S.B. to all Stations.

7.25 8.0.—Programme S.B. from London.

Military Band Programme.

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSER.

LENA MAHON (Soprano).

LEONARD BURKE (Contralto).

W. H. DAWSON (At the Piano).

Relayed from the Town Hall.

8.0.—**The Band.**

Prelude and Fugue in B Flat (arr. Book).

My Ships" (arr. Barritt) (9).

The Band.

Suite (arr. Byrd, arr. Jacobs) (9).

The Earl of Oxford March (arr. John, Come Kiss Me Now); "Whistley's March"; "The Pines"; "The May.

"The Little Cotton Gown" (arr. Hill).

"The Band.

March "Song of the Bremen" from Suite in F (arr. Hill) (9).

Cornet Solo, "H. Bario" (arr. Ardoin) (9).

Sonata, P.G. COOK.

Leonice Dawson.

Danny Boy" (arr. Weatherly) (9).

7.30—**Weather Forecast.**

Overture, "Mignon" (arr. Thomas) (15).

Joan Maxwell.

"Blackbird Singing" (arr. Head) (11).

Suite, "Summer Days" (arr. Cotes) (16).

"In a Country Lane"; "On the Edge of the Lake"; "At the Dunes".

Cornet Solo, "I'll Sing The Song of Araby" (arr. Hill).

I Take the Journal Dances (arr. Watford Davies) (15).

Waltz "Destry" (arr. Barritt) (6).

Joan Maxwell.

Dance in the Forest (arr. London Round) (26).

The Band.

Sonata, "Risingon" (arr. Watford Davies) (3).

10.0.—**WEATHER FORECAST and NEWS.** S.B. from London.

Mr. R. H. HENDERSON, M.P. S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

10.15.—**ALICE COUCHMAN.** Solo Pianoforte. (P.D.)

PI. de la Flute (arr. Barritt) (8).

Music for the Month (arr. Hill) (15).

Outline, No. 3 (arr. Hill) (15).

Toccata (arr. Barritt) (15).

11.0. Close down.

6BM BOURNEMOUTH. 385 M.

8.45.—Talk to Women. "Dickens," by Walter Butler. Orchestra, relieved from the Electric Theatre.

9.0.—**CHILDREN'S CORNER.** Uncle Jack's Fairy League Talk.

6.—**Children's Read Book.** S.B. to all Stations.

6.15.—**WEATHER FORECAST and NEWS.** S.B. from London.

Principal G. GRANT ROBERTSON, C.V.O., M.A. S.B. from Birmingham.

Music. S.B. from London.

7.40.—Season Director's Talk.

8.0-8.15. Interval.

Winter Gardens Night.

Wagner Programme.

THE MUNICIPAL ORCHESTRA

Conducted by Sir DAN GODFREY.

LETTICE NEWMAN AND RUE

LEHMONT

Entertainers at the Piano.

8.15.—**Interval.** Belayed from the Winter G.

Fest von Mars. "Turandot."

Overture, "The Flying Dutchman."

HERTHA LEWIS (Solo Violin).

Interval.

Forest Murmurs" ("Die Siegfried").

Swan and Closing Scene ("Tristan and Isolde").

Letice Newman and Rue Lehmont.

Swan and Dawn.

Merry Mary" (arr. Hill).

The Darling Girl from "Lara" (French).

And Yet I Don't Know.

Walter and Lee (2).

Interval.

Hard Times.

I'm Gonna' Be Lay Down" (arr. Hill) (5).

My Borden.

I've Got a Name.

Interval.

Orchestra.

The Mastersingers" (arr. Hill).

Introduction to Act III. Dance.

Apprentices, Homage to Hans.

Entry of the Gods into Valhalla.

Role of the Valkyries.

WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. ARTHUR HENDERSON, M.P. S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

Local News.

10.40-11.10. Programme S.B. from London.

SWA CARDIFF. 351 M.

3.0-3.30. Organ Recital.

3.30-4.30.—Garforth Mortimers and Orchestra, relieved from the Park Hall Club.

5.0-5.30. "SW 3 & 8" "FIVE O'CLOCK."

5.10-6.15.—**CHILDREN'S CORNER.**

6.15-6.30.—Tedd's Corner: "Thoughts to Mum."

7.0.—**WEATHER FORECAST and NEWS.** S.B. from London.

Principal G. GRANT ROBERTSON, C.V.O., M.A. S.B. from Birmingham.

Music. S.B. from London.

LENA MAHON (Solo Violin).

HECTOR GORDON (The Canary Song).

BETTY GOOD (Pictures at the Piano).

Betty Good.

Pantomime Pictures.

Blindfold "The Mystery of Schubert's Colourless Discobolus" Schubert (4).

"Pinocchio" (arr. Hill) McEwen (2).

"Pistol" (arr. Hill) Foster (6).

8.10.—**Hector Gordon.**

Carny Impressions.

Let's Have a Sing.

Selected.

Betty Good.

Harold Pictures.

11.0.—**Story.**

12.0.—**Bedtime.**

13.0.—**Home.**

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 208.

WIRELESS PROGRAMME—WEDNESDAY (April 29th.)

The letters 'S.B.' printed in italics, on these programmes signify a Simultaneous Broadcast from the station mentioned.

8.40. *Hector Lavoie* in *Maple Leaf Inn* (versions).

8.50. *Lena Music* Selected.

9.00. **THE BARNARDI MUSIC BOX** Instrumental Music on a Peal of Novelty Hand-cells: Sleigh Bells, Xylophone, Telephone, Marimaphone, Madolene, Mountain Chimes, Bagpipes, Auto Harp and Ocarinas.

10.00.—**WEATHER FORECAST** and **NEWS** *S.B. from London*
The Rt. Hon. ARTHUR HENDERSON M.P. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London*
Local News.

10.40. *Programme S.B. from London*

11.10. Close down.

2ZY MANCHESTER. 275 M.
3.30-4.00.—Broadcast for Schools. Father Bertrand Butler, S.J. Nature Talk. *Music* *10.00-11.00*

4.15. *2ZY* *Q. M. W. A. Bank* *as above* *Fr. Newman (later to her)*. Talk to Women.

5.30-6.30. **CHILDREN'S CORNER**

7.00.—**WEATHER FORECAST** and **NEWS** *S.B. from London*
Principal G. GRANT ROBERTSON, C.Y.O., M.A. *S.B. from Birmingham*
Music, *S.B. from London*

8.00. Prof. C. H. REILLY, of Liverpool University, on "Architectura" (2 parts).
THE HOLDEN BRIDGE BAND
Conductor, B. TOWNSEND
CARL FURTH (Solo 'cello)
FREDERICK WILLIAMS (Emmett's
Band).
March "Colonel John Wood" *arr. F. G. Bennett* (15)
Overture, "The Bohemian Girl" *arr. H. Carl Fuchs*
Sonata in G Minor *arr. H. Carl Fuchs*
Selection on Beethoven's Works *arr. H. Carl Fuchs*
Selections from his Repertoire.

Musical Medley, "Musical Fragments" *arr. H. Carl Fuchs* (15)
(Soloist A. L. THOMAS.)
Carl Fuchs

9.00.—**ORIENTAL DANCE** *arr. H. Carl Fuchs* (15)
Prelude and 3rd Gayatri *arr. H. Carl Fuchs* (15)
Humorous Two-step, "Mumbling Moon" *arr. H. Carl Fuchs* (15)
Selection "Semiramis" *arr. H. Carl Fuchs* (15)

10.00.—**WEATHER FORECAST** and **NEWS** *S.B. from London*
The Rt. Hon. ARTHUR HENDERSON, M.P. *S.B. from London*
Royal Horticultural Society Talk.
Local News.

10.35. **DANCE BAND**
Conductor, MERRION DFEREE
Relayed from the State Cat.

11.00. Close down.

SNO NEWCASTLE. 400 M.
3.45-4.45. *Orchestra*, relayed from Fenwick's Terrace Tea Room.

4.45. (15)—Winfred Criddle (Mezzo-Soprano) "How I Trained for Brain Work," by Estelle M. M. A.

5.15. **CHILDREN'S CORNER**.

6.00-6.20. **Scholar's Hour** (15) *The Rev. Arthur H. R. on "The Past in the Present—Our Plan"*

6.35. *Baroness Ida* *Prof. Goldstein, Sea*

7.00.—**WEATHER FORECAST** and **NEWS** *S.B. from London*

7.25. *Music* *S.B. from London*

7.30. *Music* *S.B. from London*

7.45. *Music* *S.B. from London*

7.55. *Music* *S.B. from London*

8.00. *Music* *S.B. from London*

8.15. *Music* *S.B. from London*

8.30. *Music* *S.B. from London*

8.45. *Music* *S.B. from London*

8.55. *Music* *S.B. from London*

9.00. *Music* *S.B. from London*

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9.55. *Music* *S.B. from London*

10.00. *Music* *S.B. from London*

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12.00. *Music* *S.B. from London*

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12.55. *Music* *S.B. from London*

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2.00. *Music* *S.B. from London*

2.15. *Music* *S.B. from London*

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3.55. *Music* *S.B. from London*

4.00. *Music* *S.B. from London*

4.15. *Music* *S.B. from London*

4.30. *Music* *S.B. from London*

4.45. *Music* *S.B. from London*

4.55. *Music* *S.B. from London*

5.00. *Music* *S.B. from London*

5.15. *Music* *S.B. from London*

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5.00. *Music* *S.B. from London*

5.15. *Music* *S.B. from London*

5.30. *Music* *S.B. from London*

5.45. *Music* *S.B. from London*

5.55. *Music* *S.B. from London*

6.00. *Music* *S.B. from London*

6.15. *Music* *S.B. from London*

6.30. *Music* *S.B. from London*

6.45. *Music* *S.B. from London*

6.55. *Music* *S.B. from London*

7.00. *Music* *S.B. from London*

7.15. *Music* *S.B. from London*

7.30. *Music* *S.B. from London*

7.45. *Music* *S.B. from London*

7.55. *Music* *S.B. from London*

8.00. *Music* *S.B. from London*

8.15. *Music* *S.B. from London*

8.30. *Music* *S.B. from London*

8.45. *Music* *S.B. from London*

8.55. *Music* *S.B. from London*

9.00. *Music* *S.B. from London*

9.15. *Music* *S.B. from London*

9.30. *Music* *S.B. from London*

9.45. *Music* *S.B. from London*

9.55. *Music* *S.B. from London*

10.00. *Music* *S.B. from London*

10.15. *Music* *S.B. from London*

10.30. *Music* *S.B. from London*

10.45. *Music* *S.B. from London*

10.55. *Music* *S.B. from London*

11.00. *Music* *S.B. from London*

11.15. *Music* *S.B. from London*

11.30. *Music* *S.B. from London*

11.45. *Music* *S.B. from London*

11.55. *Music* *S.B. from London*

12.00. *Music* *S.B. from London*

12.15. *Music* *S.B. from London*

12.30. *Music* *S.B. from London*

12.45. *Music* *S.B. from London*

12.55. *Music* *S.B. from London*

1.00. *Music* *S.B. from London*

1.15. *Music* *S.B. from London*

1.30. *Music* *S.B. from London*

WIRELESS PROGRAMME—THURSDAY (April 30th.)

The letters A.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

210 **365 M**

1.2 The **London** **Recreations**. The **Weeks Concert** of **Various Gramophone Tunes**.

3.1 **2.50** The **London** **Recreations**. **Snak** **Part** **1** **Music** **by** **E. Zabel** **by** **J. C. Scott** **and** **R. E. Jeffreys**.

4.0.5 **Vogue** **Can** **Variety**, **by** **Carmen of** **Color** **and** **Costume** **Music** **and** **Lighting** **up** **(4)**, **by** **Edith** **Isaac**.

6.0 **CHILDREN'S CORNER**. **The Village** **where** **there** **are** **Houses** **(6)**, **by** **Arthur Groom** **Local** **Part** **re** **acted** **by** **John** **A. Burton** **and** **Elspeth** **Black**.

8.30.—**Children's Letters**

9.0 **Music** **from** **the** **Big** **BBC** **WORLD** **OF** **MUSIC** **and** **1ST** **NEWS** **LETTER** **bulletin** **S.B.** **to** **all** **Stations**.

9.45 **Music** **from** **the** **Portsmouth** **Branch** **of** **the** **Ministry** **of** **Agriculture**. **S.B.** **to** **all** **Stations**.

7.45 **Music** **from** **the** **Stations** **except** **Belfast** **and** **Cardiff** **Local** **Stations**.

7.45 **Mr. G. E. GREEN** **President** **of** **the** **Royal** **College** **of** **Music**, **the** **Music** **of** **the** **Year**, **the** **Music** **of** **the** **Century**, **S.B.** **to** **other** **Stations**.

Chamber Music Evening

1. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

2. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

3. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

4. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

5. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

6. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

7. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

8. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

9. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

10. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

11. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

12. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

13. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

14. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

15. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

16. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

17. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

18. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

19. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

20. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

21. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

22. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

23. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

24. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

25. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

26. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

27. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

28. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

29. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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33. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

34. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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36. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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38. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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41. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

42. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

43. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

44. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

45. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

46. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

47. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

48. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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53. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

54. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

55. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

56. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

57. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

58. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

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61. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

62. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

63. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

64. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

65. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

66. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

67. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

68. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

69. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

70. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

71. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

72. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

73. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

74. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

75. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

76. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

77. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

78. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

79. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

80. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

81. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

82. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

83. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

84. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

85. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

86. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

87. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

88. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

89. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

90. CHAMBERMUSIC **GREEN** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

91. CHAMBERMUSIC **WHITE** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

92. CHAMBERMUSIC **BLACK** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

93. CHAMBERMUSIC **RED** **with** **W. G. POPPLETON** **and** **W. R. TODD**.

94. CHAMBERM

WIRELESS PROGRAMME—FRIDAY (May 1st.)

The letters *S.B.* printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 201.

2LO LONDON. 365 M.

10.20.—TIME SIGNAL from Greenwich. Music played during Lunchtime at the Hotel Metropole.

10.25.—Talk to Schools. Travel

10.30.—"The Excursions of Utopopolis," by

Constance Westworth. "Lullabies and

Rock-a-bye Songs" by A. V. M. (3)

Music. Organ Music, relayed from

Shepherd's Bush Pavilion.

6.0. **6.30 CHILDREN'S CORNER**

"Five Fairies" from "My Book

Best Fairy Tales." "Great Rivers of

the World—The Rhine."

6.30.—Children's Letters.

6.40. **MUSIC**

7.0. **TIME SIGNAL FROM BIG BEN**

WEATHER FORECAST and 1ST GEN-

ERAL NEWS BULLETIN. *S.B.* to all

STATION. *S.B.* to all Stations.

7.25. Music. *S.B.* to all Stations except Belfast

7.40. Talk on "City Churches," under the

sponsorship of the Royal Institute of British

Architects. *S.B.* to other Stations

Novelty Night.

S.B. to Belfast.

MARJORIE BOOTH AND DENNIS

NOBLE (Duets)

PETE MANDELL (Solo Banjo).

NITZA CODOLBAN (3)

E. W. HINCHLIFFE (Solo Bassoon)

JAN STEWART (Dialect Recitals)

THE LITTLE IRISH QUARTET

ESSENCES. BENJAMIN ASHBY,

ARTHUR FALKNER, FRANK

JAYLOR.

8.0. **Quartet.**

Life's a Bumper

Worried, arr. Stretton (34)

"In Sooth Strains" ... Petey Fletcher

Jan Stewart

Devon Dialect Sketch, "Jan's Explanation

of Ware" ...

Pete Mandell.

"Take Your Pick" ... Petey Fletcher

"Do You Forget" ... Batten and Keay's

Medley, "Old South" ... arr. Petey

8.45 (approx.) **An Hour in Spring**.

MABEL CONSTANDURAS.

EDWARD R. LLOYD

CHARLES WRIGHT

E. W. Hinchliffe

"Romance" ...

Marjorie Booth and Dennis Noble

"Not a Bit Out of Person" ("Our Man in the Army") ... Marston (15)

"The Old Sun-Dial" ... Ernest Crompton (17)

9.0. **Soldiers' Chorus** ("Faust") ... Gounod

"Rosamunde" ... Schubert, arr. Rimmer

"Slap Bang" ... arr. Petey Fletcher

10.0.—**TIME SIGNAL FROM GREENWICH**

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B.* to all

Stations.

Ministry of Health Talk: Sir GEORGE

NEWMAN, K.C.B., M.D., Chief Medi-

cal Officer, Ministry of Health, "The

Health of the School Child." *S.B.* to all

Stations.

10.30. Mr. GIBSON YOUNG on Set Britain

10.35. Marjorie Booth and Dennis Noble.

"The Kissing Duet" ("The Geisha")

Sidney Jones (3)

"Trot Here and There" ("Venez que")

Missigott (15)

E. W. Hinchliffe.

"Tarantella" ... Stretton

11.0.—Close down.

5.15 BIRMINGHAM. 475 M.

7.30. 4.30.—Jazzes Picture House Orchestra

The Woodwind Quintette Trio Nonet

Wimborne (Vocal), May Dallas (Piano)

Christie Abbott (Pianist)

6.5. 30. **WOMEN'S CORNER** Azeline

1.0. "Teaching" Hooper (solo) in

1.0. "Janet Macfarlane (Soprano)

4.30. **4.30 CHILDREN'S CORNER**

7.0. 7.40.—Programme *S.B.* from London.

7.0. 7.40.—Mr. E. S. PHILLIPS, F.R.A.S. of

Birmingham Natural History and

Philosophical Society, "Numbering the

Stars."

6.0. **Another "Special Request" Night.**

THE STATION OF HESSTAD

ERTRUDE DAVIES (Soprano)

MARY MARTIN (Contralto)

JOHN MOORE (Tenor)

HAROLD CASEY (Baritone)

WALTER HEARD (Solo Pianoforte)

JOHN E. GREEN (Entertainer).

The whole of the items in this Programme will be taken from "Requests" forwarded by our listeners.

10.0. **WEATHER FORECAST and NEWS**

S.B. from London

SIR GEORGE NEWMAN. *S.B.* from

London

Local News

10.30. Request Programme (Continued).

11.0.—Close down.

6.0. BOURNEMOUTH. 385 M.

3.45. **TELEGRAM** Talk to Women, by Major Cooper

Hunt (Cambridge University and Hants

County). Helene Milne (Entertainer)

Nora Bradbury (Solo Pianoforte)

Donald Gourley (Entertainer).

5.0. **4.30 CHILDREN'S CORNER** Uncle Jack's

Fairy League Talk

6.0. **5.0. SINCLARS' HALF HOUR** French Talk, by

Mary Sinclair (15)

7.0. 7.40. **7.40 CHILDREN'S CORNER** Carl Flower and

Broncos All the Year Round," by G. G.

FR. H. S.

7.0. 7.40.—Programme *S.B.* from London

7.40.—"Afoot in England (1) In Devon," by

Mr. H. C. MITCHELL

May Day Revels.

Scenes of the Country

Music and Drama.

WINIFRED ABCOTT (Soprano)

GLADYS JAMES (Contralto)

HAROLD STROUD (Tenor)

ERNEST EADY (Baritone)

LILLIAN EDWARDS (Soprano)

THE STATION PLAYERS

THE WIRELESS ORCHESTRA

THE "6RM" CHORUS

Conducted by

Capt. W. A. FEATHERSTONE

Lillian Edwards

Foreword on May Day Customs.

6.0. **6.0. OVERTURE** "A May Day" Hadyn Wood (34)

Glady James

Old World Dance Songs" M. Phillips (15)

The Station Players

Scenes from Shakespeare:

"AS YOU LIKE IT"

Produced by Lillian Edwards.

Orchestra.

Holiday

Quilter (9)

Granger (57)

9.15. **"THE MERRIE MEN OF SHEWTON FOREST"**

A Pastoral Operetta in 3 Acts

By W. H. Birch (18)

Winfred Ascoli

Glades James

Harold Stroud

Ernest Eady

Chorus and Orchestra

10.0. **WEATHER FORECAST and NEWS**

"B. from London"

SIR GEORGE NEWMAN. *S.B.* from

London

Local News

10.20. **Light English Opera.**

Winfred Ascoli

Glades James

Harold Stroud

Ernest Eady

Vocal and Orchestral Scenics from

TOM JONES

and

MERRIE ENGLAND

11.0.—Close down.

5.15 CARDIFF. 351 M.

3.0. **Transmission to Schools**: Mr. R. W.

Hobbs Musical Think

4.30. **The Station Trio**

4.0. 4.45.—The Carlton Orchestra, relayed from

The Carlton Restaurant

5.0. **5.0. SWANSEA'S "FIVE O'CLOCKERS"**

6.30.—**6.30 CHILDREN'S CORNER**

6.15. 6.30.—"Teens' Corner" Careers for Boys

7.0. 7.40.—"B. from London"

7.40.—Mr. J. KYLE FLETCHER (Dr. Richard Price—A Welsh Dick Whittington)" *S.B.* to Scotland.

6.0. GEMS FROM OPERA.

SIR RALPH ALLIN (Bass)

ENID CRICKSHANK (Soprano)

THE STATION SYMPHONY

Orchestra, WARWICK BRAITHWAITE.

8.0. **OVERTURE**, "The Secret Marriage" Camarano

Overture, "Eugen Onegin" Tchaikovsky

8.20. **8.20. NORMAN ALIN**

"O Isis and Osiris" ("The Magic Flute")

When a Mander Takes Your

Fairy

When the Wind Blows

When the Sun Shines

With Orchestral Accompaniment

KIND CRICKSHANK

Knowest Thou the Land?" ("Mignon")

"When All Was Young" ("Faust")

Gounod (15)

(With Orchestral Accompaniment.)

8.56. **8.56. DANCE OF THE HORSES** ("La Gioconda")

Orchestra, Norman Alin

The Harp Player" ...

The Seminarist" ...

Fred Crickshank

"Ains, Those Chimes" ("Mariana")

Wallace

"Softly Awakes My Heart" ... Saint-Saëns

(With Orchestral Accompaniment.)

8.35. **8.35. SELECTION**, "Gianni Schicchi" (J. Puccini)

Three Pieces from "The Mastersingers" Wagner

Introduction to 3rd Act, Dance of the

Apprentices: Entry of the Mastersingers

10.0.—**WEATHER FORECAST and NEWS**

S.B. from London

SIR GEORGE NEWMAN. *S.B.* from Lon-

don

Local News

10.30.—**DANCE MUSIC**

11.0.—Close down.

A number against a musical item indicates the name

of its publisher. A key out of publishers will be found on

page 203.

THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

Lundy and the Islands of Wales.

HELLO, children! This week we have another travel talk. It will give you some interesting facts about the romantic islands of Wales.

If you have ever travelled by road along the north coast of Devon or Cornwall, you will have seen an island rising abruptly, like a wall, from the sea. Perhaps you have heard the village folk say—

"When Lundy's plain it will be rain,
When Lundy's high it will be dry."

For that queer wall of rock is Lundy Island, and whenever you can see it clearly, you may be sure that the rain clouds are not far off. If, however, it looms up high and ghost-like, you can safely arrange that picnic you have been planning!

Captured By Pirates.

Why has the island such a strange appearance?" you ask. Because it is only three miles long and the cliffs are between four and five hundred feet high. That's why it looks so solid and lumpy; but when you reach the island, you will find it very beautiful and just haunted by the ghosts of sun-god and pirates. Every cove and cleft in the rocks would have a story to tell, if only they could speak. Only three hundred years ago, the island was captured by Turkish pirates, and a few years later it fell into the hands of Spaniards. Once, too, it belonged to that famous seaman, Sir Richard Grenville, the hero of *The Revenge*, and long, long ago, it was inhabited by prehistoric men, whose story no one knows. Only the mysterious round towers they have left behind bear witness to their existence.

There is only one safe landing place, where a little beach has been formed under the shelter of Rat Island, so called because of the number of gull nests which have made their homes there. The rugged cliffs are inhabited by myriads of

birds, and so peaceful is the island, that they take no notice of anyone who may wander along the shore.

At the eastern end there stands a lighthouse to guide and welcome home-bound ships, and below it is a battery, whose warning guns are fired in bad or foggy weather. On the other end of the island you will find the ruins of the ancient chapel of St. Helen, and a little to the south lie the remains of Marten Castle, a splendid medieval fortress, once held by the lawless family whose name it bears, until, in 1242, Sir William Marten was hanged for plotting against the life of his King—Henry III.

The islands of Wales are all noted for their religious history, for the earliest Christian missionaries and saints were often driven to seek refuge from their heathen enemies, and where else should they go but to the then almost inaccessible islands round our coasts?

Not far from the Cockle Banks of South Wales, where you often see women busily gathering the live shell-fish and loading them in sacks on to the backs of their donkeys, lies Little Cally Island with its very old chapel. Ramsey Island, near St. David's Head, is said to have been the home of St. Justinian, and Bardsey or the "Isle of the Swirling Current," is even more holy, for here twenty thousand monks and saints were buried!

Brave Monks.

Although this Island is only four miles from the Welsh coast, the waters that lie between are very dangerous because of the swift rushing current. However, the poor persecuted monks were brave enough to risk the crossing, but their cruel Saxon enemies weren't taking any chances! So Bardsey became a blessed sanctuary and for years was visited by devout pilgrims. To this day, along the roads of Carnarvonshire, you can see the remains of the monk's wells, and

there is still one farm that gives free food to all pilgrims and travellers.

The harbour is quite good, though it can only be reached when the tide and weather are favourable, and it is used mostly by the fisher-folk. There is a magnificent lighthouse, 140 feet high, whose beams can be seen for seventeen miles around, and there is the ruined tower of the ancient abbey of St. Mary. Hundreds of legends have been woven round the island and the peasants will tell you that the Magic King belonging to Merlin, the Magician, was once kept there in the House of Glastonbury.

Anglesea is so easy to reach that one hardly thinks of it as an island at all! But in olden days it was the Druids' stronghold. Here they performed their mystic rites, here the Romans came to wrest their power from them; here, on the uplands that overlook the sea, stand the stones that mark the resting places of these priests of ancient Britain.

A Name You Can't Pronounce.

The first village you arrive at in Anglesea is generally marked on the map as "Llanfair-pwllgwyngyll," but that isn't even half its name. The full name has fifty-eight letters in it and it means "Church of St. Mary in a hollow of white hazel, near to a rapid whirlpool and to St. Tysilio's Church, near to a red cave." For one penny you can get a village boy to pronounce the name for you, but I expect it would take some time for you to learn to do it yourself!

The whole island is full of historical interest and there are ruined castles and chapels to be seen, as well as lovely little bays and villages, cromarty jetties, old Roman roads, and splendid cliffs to be explored. And for those of you who love trains and bridges, what could be better than to watch the Boat Express tearing across the island and over the bridge that leads to Holyhead!

shell; but the Professor did not notice. Indeed, had he walked about on stilts (if you can imagine a tortoise doing such a thing!) it would have been all the same to the old gentleman.

The best of holidays must end, and so the day came when Teresa and Theodore found themselves at home again. Teresa hoped the Professor had missed her, but it was doubtful whether he would ever have noticed her had it not been for an extraordinary incident. In order to test his latest invention, for extracting gold from the scales of goldfish, he had a dried-up old pond in the garden re-filled with water and stocked with goldfish. Next morning, when he came along to experiment, he had the shock of his life, for Teresa, having learnt to enjoy swimming, was having a most refreshing bathe.

The Professor stared in amazement and rubbed his eyes to make sure he was awake. Then he exclaimed: "Blow my soul, I have discovered a new species of reptile! It isn't a tortoise, or it wouldn't be swimming about like a tortoise, and it isn't a turtle, for it's got a tortoise's neck and legs. Perhaps it's the Mock Tortoise that the soup is made from! Anyway, I shall call it a Tortle!"

And, forgetting all about his invention, he returned to his study and wrote a scientific paper about his discovery which made such a sensation that people came from all parts to see Teresa and himself.

Thus, Teresa got her wish by coming under his notice, and he accumulated some more letters after his name and was hailed as one of the greatest naturalists of the age.

So now you know that a Tortle is a creature that is half a tortoise and half a turtle!

THE TORTLE.

By LANGFORD REED.



The Professor stared in amazement.

because his forehead extended nearly to the back of his neck and he wore horn-rimmed spectacles and had so many letters after his name that when his friends wrote to him they had to use foolscap envelopes to get them all! He knew all about geology and tautology, and syntax and tin-tac-toe, and why eggs were bald and why cocoa-nuts wore whiskers; could speak Latin, Greek, French, English, and Lancashire, and had invented a number of things which were so clever that no one, except himself, understood them.

In fine weather he would stroll about his

beautiful garden, so deeply wrapped in thought that he never required an overcoat, and so unmindful of everything around him that he never noticed there were fairies in the garden, not even when they mischievously flew about him.

Another inhabitant of the garden was Teresa, an amiable and sentimental tortoise who loved the Professor to destruction. But I doubt if he even knew of her existence.

His neglect distressed her gentle heart and, believing that "absence makes the heart grow fonder," she thought it would be a good idea to take a few weeks' holiday in the great world outside. She mentioned her desire to her friends, the fairies, and one of them, named Gauabont, said: "I believe I can help you. Not long ago I was spending a week-end at the seaside, hundreds of miles from here, with my friend, Theodore the Turtle, and he expressed a wish to spend a holiday island. I suggest that the pair of you exchange houses, that will save the cost of living in apartments. If you like, with the aid of a little fairy magic, I will arrange for the change to take place at once."

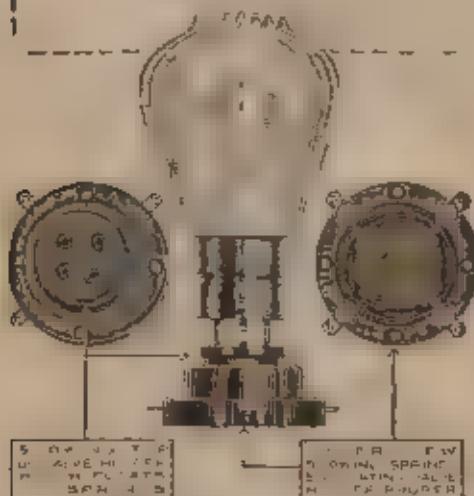
So Teresa and the Turtle exchanged houses or rather shells. It was some time before the former became accustomed to the water. But after she had learnt to paddle, and then to swim, she thoroughly enjoyed herself, and was made very welcome by the resident turtles of the place.

Meanwhile, Theodore got on pretty well in the garden, although the food disagreed with him and he missed his daily bath. A turtle's head and limbs are different from those of a tortoise, so he looked very quaint in Teresa's



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WIRELESS PROGRAMME—BELFAST (April 26th, to May 2nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the studio and studio.

2BE 435 M SUNDAY.

10.30.—POPULAR ORCH. STYL. PRO-
GRAMME. S.B. from Glasgow
6.30.—CHILDREN'S CORNER. S.B.
from Accrington

6. THE STATION ORCHESTRA
Hymn, "To Our Redemer's Glorious Name
Kithens, Remembrance Day, Lord President
"to Rev. D. H. MCKEEON of Great
Victoria Street Baptist Church, Belfast
Address
Hymn, "Why Should I Fear the Darkest
Hour?"

6.30-10.30.—Programme S.B. from London

MONDAY.

10.30.—The "2BE" Quartet
6. CHILDREN'S CORNER.
6.—WEATHER FORECAST and NEWS
S.B. from London
Dr. J. J. SIMPSON S.B. from Cardiff
Opera-Poetry—Drama.
THE STATION ORCHESTRA
J. M. KENT (Tenor)
THE BELFAST RADIO PLAYERS

7.30. Orchestra
Overture in "Faust"
Suite, "Carmen"
R. M. Kent with Orchestra
Aria, "The Flower Song" ("Carmen")
Ballet (44)
Orchestra
Intermezzo ("Cavalleria Rusticana")
Barcarolle ("The Tales of Hoffmann")
R. M. Kent
"I Longing's Narration" Wagner
"There is a Flower that Blooms
in Martians") Wallace
Orchestra
"Pas des Fleurs" ("Naiads") Delibes (38)
The Radio Players
Present
NIN. O. LOCH
(Cym. L. A. A. A.)
Curt

Sir John Richmond (A Famous Explorer)
T. M. POWELL
Greg (His Friend) ARTHUR MALCOLM
Parrot (A Servant) ... J. R. MARSHALL
Scenes—A Room in Sir John Richmond's
Town House. Time—The Present
Produced by ARTHUR MALCOLM

9.00.—Mr. FOREST REID on "Lyric Poetry"
R. M. Kent
"On With the Motley" (Pagliacci)
Isolapella (3)
"O Vision Entrancing" (Barbera)
Goring Thauser (9)
Orchestra

Ballet Music ("Faust") ... Gounod (15)
Overture, "Mignon" ... Thomas (34)
10.—WEATHER FORECAST and NEWS
S.B. from London

Dr. R. W. LIVINGSTONE, Vice-Chancellor
of Queen's University, "Some
Views of Life in the Ancient World—
Preacher." Local News

10.30. Orchestra
Selection, "Mando Lescout", Puccini (34)
10.40.—Close down

TUESDAY.

1. 30-12.30.—Concerts. Various
1.0-5.30.—The Station Orchestra. May Re-1
(Soprano).
6.30-8.0.—CHILDREN'S CORNER

6.45-8.30.—Mr. FOREST REID
The Story of Our Life Boat

7.0-8.0.—Programme S.B. from London

8.0.—NARMAT Concert. For
Tuesday's Programme Page

10.0.—WEATHER FORECAST and NEWS
S.B. from London

10.15. Prof. J. ARTHUR THOMSON, M.A.,
LL.D. S.B. from Aberdeen Local News
NARMAT Concert (cont.)

11.—THE BAVOY BANDS. S.B. from
London

12.—Close down

WEDNESDAY.

10.30.—The "2BE" Quartet
6.0.—CHILDREN'S CORNER. R

6.40.—Farmers' Talk by the Ministry of Agriculture (N. Ireland)

7.—WEATHER FORECAST and NEWS
S.B. from London

Principal G. GRANT ROBERTSON
C.V.O. M.A. S.B. from Birmingham

Symphony Concert.

HERBERT HEYNER (Baritone)
ERNEST A. A. STONELEY (Violin),
MINA HARPER (Violin).

TIFFANY MILD

STATION M. ENTRA

Conducted by HAROLD LOWE

Orchestra.

Rhapsodic Dance, "The Bamboo"
Coleridge-Taylor (34)

Overture, "The Merry Wives of Windsor"
Arioso

Selected Songs

Hungarian Rhapsody, No. 2 in D Minor
and G. Lortzing (34)

Selected Songs

Herbert Heyner
Selected Songs
Orchestra

Musict in C, Op. 14

Entre actes Paderewski (38)

Humoreske in G. Drnak (41)

Herbert Heyner
Selected Songs

Orchestra.

"Welsh Rhapsody" Gervase (48)

Ernest A. A. Stoneley and Mina Harper
Concerto in D Major for Two Violins and
String

Orchestra

Orchestra

Prelude and Love Death P. Tchaikov. and

Incantation H. G. (34)

Entre actes and Valse ("Coppelia") Delibes

"Danse Cossack" ("Mazepa") Tchaikovsky

10.0.—WEATHER FORECAST and NEWS
S.B. from London

The Rt. Hon. ARTHUR HENDERSON
M.P. S.B. from London

Local News

Orchestra

10.30.—Suite, "Rustic Revels" ... Fletcher (15)

10.40-11.10.—Programme S.B. from London

THURSDAY.

10.30.—The "2BE" Quartet

10.30.—CHILDREN'S CORNER

7.—WEATHER FORECAST and NEWS
S.B. from London

Market Prices for Farns and Potatoes
Bullock of the Ministry of Agriculture
S.B. from London

The Whirligig of Time.

THE STATION ORCHESTRA

THE BELFAST RADIO PLAYERS

7.30. Orchestra

Overture, "The Black Domino" ... Ante

Valse, "Bla Danubio" ... et ... Strauss

Waltz, "La Vie en Rose" ... La Rose

The Radio Players
Present

AN HOUR IN A MID-VICTORIAN
DRAWING ROOM
Conceived and Produced
by TYRONE POWER

Characters
Mrs. Podbury Thatched

CHARLOTTE DE L

Alberta (Her Daughter) ... ALICE
Clara Twiss ... RATHLEEN PORTER
Col. Tupman Tozer ARTHUR MALCOLM
Frederick Blenkinsop G. COFFEY MAY
Alfred Paulin T. O. COOKIN

Orchestra
Song Without Words ... Blake (19)
and March ... Blake (19)

The Radio Players
Present

"TEN MINUTES OF PROGRESS
Originated and Produced
by TYRONE POWER

Dr. Potts Topo-Geologist CHARLOTTE J. DE L

Henry Topo Geologist (Her Husband)
T. O. COOKIN

Mrs. Merton at Brock EVA KEAR
Robert Hoyt ... ARTHUR MALCOLM
Eduardo B. Vancouver A. Sculpius
KATHLEEN PORTER

Ore vein
Locomotive ... Stratinsky (16)
Loco. Kite

Three Pastoral Songs ... G. COOKIN (25)
Orchestra

Hanadit" a Hebrew Melody (String,
Tympani and Harp) ... Baskort (16)
Suite for Small Orchestra ... Stratinsky (16)
March, "Folks" Voice; Guit.

11.0.—WEATHER FORECAST and NEWS
S.B. from London

Capt. P. P. ECKERLEY S.B. from
London

Local News

10.30.—THE BAVOY BANDS. S.B. from
London

11.30.—Close down

FRIDAY.

11.30-12.30.—Concert
Concert.

THE STATION ORCHESTRA
DAVID WILSON (Conductor)

March, "Vito" Hope (34)
Overture, "A May Day" Wood (34)
Symphony No. 7 (Salomon Set) Huguenot David Wilson

Chor. H. Chor. Wood
"The Farmer's Drive" Sidney H. Wood
"Home Sweet Home" Eric Coates
Orchestra

Suite, "Enfants" ... Jardini (34)
Aubade, Danse des Enfants (Gavotte)
Danse des Galants (Polka), Danse des
Folks (Folk)

Three Country Sketches ... Horowitz (34)
Pastoral, Enfants, The Little Village
Dance

Polka, "Let It Rain" Hendrie and Dyer

11.0-12.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS
S.B. from London

11.0.—CHILDREN'S CORNER S.B. from London

7.40.—Col. D. A. TYRIE, S.B. from Dundee

8.0-11.0.—Programme S.B. from I.

SATURDAY.

11.0-12.30.—The THE. THE. E. J. Harris (Soli)

5.30-6.0.—CHILDREN'S CORNER

7.0-12.0.—Programme S.B. from London

A number against a musical or a dramatic piece
of the publisher. A key set of publisher will be found on
page 102.

The Maker of Modern Africa.

Livingstone's Pioneer Work. By Cyril Midgeley, B.Sc., F.R.G.S.*



DAVID LIVINGSTONE

THE great pioneer work of such men as De Gama and Columbus first opened up the great trade routes of the world. The sea became a highway and in the next two centuries the world reigned of all the continents for man to know. In some way the lands were readily opened up and pioneers made their way along the rivers into the interior, as, for example, along the Mississippi and the St. Lawrence in North America. In Africa, however, the case was different—Africa long remained the Dark Continent, known to Europeans only in isolated patches and with white settlements only along the coast.

Two names stand out in the history of the exploration of the interior of Africa—Mungo Park, who died while exploring the course of the Niger River, in 1806, and David Livingstone, who died in 1873, also in the Heart of Africa.

From Mill to Medicine.

Dr. Livingstone, as a boy, had one big ambition—to go to China as a missionary. For at first he had no thought of going to Africa the land which did eventually claim his life's work.

His people were poor, and Livingstone, as a boy, had a very hard time of it. He only won through by virtue of much reclusiveness, much hard work and hardship, and by his determination to get away from the mill and follow out his life as he had planned it. He went to Glasgow where, keeping himself by working in a mill, he eventually qualified as a doctor and was ready for China.

Just as he was on the point of going there a war broke out and, rather than wait, Livingstone decided to change the sphere of his labours, and go out with Dr. Moffat to work among the natives on the edge of the Kalahari Desert. This was in 1841, and for thirty-two years from this date, Dr. Livingstone laboured and toiled for the good of the natives of Africa.

Among the Bushmen.

Livingstone's first experiences of African life were with the bushmen tribes living on the edge of the Kalahari. At this time, a great drought had inflicted hardship on all the lands around the Kalahari. Livingstone taught the natives how to make the best of the water in local streams, and showed them how to irrigate their land. For a long time, he tried to struggle on and to improve the conditions of these people, but he had two big enemies, the Boers, who did not approve of his missionary work among the natives, and the native medicine men who were naturally much opposed to the new doctrines Livingstone tried to teach.

Later, Livingstone crossed northwards over the great Kalahari Desert and reached the Zambezi and the land now known as Rhodesia—the first white man to visit this part of the world.

Following the desert, Livingstone made his first great geographical discovery—Lake Ngami. Two attempts to reach the Zambezi from Lake Ngami failed, because the chiefs refused to allow Livingstone to pass. In the end, he had

to make a long detour to reach the land he desired. This detour led over the bed of a old dried-up inland sea. Everybody suffered from thirst, but in spite of the lack of water and the danger of swooping sickness, Livingstone eventually reached the famous Makololo tribe of warriors who, under their chief, Sebituane had captured the country on the south bank of the River Zambezi. The country was exceptionally rich and fertile, but the Makololo were warriors and, as such, despised farming. They levied tribute on the conquered tribes of farmers and lived on the food produced by their slaves.

Seized by a Magic Lantern.

Moving along the Zambezi, Livingstone at first received great kindness from the chiefs through whose lands he passed. The great white doctor was a man whose personality gripped even the chiefs of the Zambezi, and his medical skill was a way by which again and again he was able to turn circumstances in his favour.

At the Court of the great chief Shinde, in stone showed some simple Bible pictures of scenes of the old-fashioned magic lantern. These were very popular, except such pictures as Abraham and the proposed sacrifice of Isaac. An old-fashioned magic lantern show would be a very tame affair nowadays, but the sight of the turned knife on the screen was too much for the nerves of these black warriors.

Opposed by Slave-Traders.

As Livingstone approached the coast, his troubles increased for he was now passing along the more usual routes of the slave-traders, who had always belied the native chiefs through whose land they passed. Expecting bribes and not receiving them, the natives did their best to oppose the advance of Livingstone, and the last stages of the journey were difficult and trying.

At last they reached the coast and the outposts of civilization, where at Loanda, Livingstone was well received and helped by the Portuguese officials. The sea was a source of great wonder to the natives who had travelled from the very heart of Africa—men to whom the sea was but a legend. Here is their account of how they first saw the sea.

"We marvailed along," they said, "with our father, believing that what the Indians had a way told us was true, that the world has ended. But all at once the world said to us, I am finished. There is no more of me."

"Our father" was the way in which the natives spoke of Livingstone.

Many Discoveries.

One of Livingstone's ideas in making his journey down the Zambezi to the coast was to open up a trade route which might break through the monopoly of the slave-dealers, so that, after his visit to the coast, he returned no more to the land of the Makololo.

Here he heard much of a certain region along the Zambezi and, exploring this, he discovered the Victoria Falls.

Of his later discoveries in Africa we cannot say much. He discovered Lake Nyasa and revisited the Victoria Falls. After a visit to England, in 1868, he again returned to Africa and wandered for five years in the neighbourhood of Lake Tanganyika. Rumours reached the coast that he was dead and, in 1871 the relief expedition under Stanley found him ill at Ujiji.

After Stanley's return, Livingstone pushed on to the heart of Africa, searching for the source of the Congo, but on the morning of May 1st, 1873, his native servant found him dead in his tent.

* In a talk from *Breathes*.

A Pugnacious Poet.

By Francis Gribble.

FEW poets know which of their works are destined to immortality and which to oblivion, but Thomas Moore was one of the few. Again and again he predicted that his "Irish Melodies" would be remembered when all his other poems had been forgotten, and he was right. "Lalla Rookh" is read nowadays only by professors of literature, who do not read it for their pleasure; but we all know "The Harp that Once," and "Rich and Rare Were the Gifts the World," and "Love's Young Dream," and "Go Where Glory Waits Thee," and many of the other songs. And we sometimes quote Moore without knowing who it is that we are quoting, as in the case of the famous line

Though Wistful oft has sought me,
I scoured the land she brought me.
My only books
Were women's looks.
And folly all they've taught me.

A Drawing-Room Entertainer.

This gift of song was Moore's "Open Sesame" to the highest social circles. By its help together with that of a quick wit and a incomparable manner—he easily triumphed over all his social disadvantages. His father was a grocer of the days before multiple shops. His mother & family were in the bacon trade. But he himself had hardly settled in London as a young man of one-and-twenty when he became the intimate friend of Lord Minto, afterwards Viceroy of India, with a standing invitation to stay at Doorington Hall whenever he liked.

He shone as a drawing-room entertainer, in an age in which that art had not yet become a profession. He sang his own songs, playing his own accompaniments, and he was as successful in his genre as Corney Grant and Mr. Sterndale Bennett in theirs.

He specially excelled in pathos, and pathos was, at that date, fashionable. His songs unveiled the fount of tears, and his listeners wallowed in the voluptuous luxury of woe. Excellent as they were, they owed much to his rendering of them, and it was his personal success which sent them through evanescence.

Stopping a Duel.

Everybody liked him. Though he would be quarrelsome, he had not a real enemy in the world. Two men whom he had chancing to mortal combat in that duelling age—Byron, and Jeffrey of the *Edinburgh Review*—became his most intimate friends. In the case of his hostile encounter with Jeffrey, it is related that the two great pals were "conversing affably" while their seconds were loading the pistols, and were delighted when the "myrmidons of Bow Street," as the police were then styled, emerged from a clump of trees and separated them. Soon afterwards, at any rate, Jeffrey was asking Moore to join the band of contributors to his periodical, and his social acceptability was so great that Lord Londesdowne was willing to pay his debts and Lord John Russell undertook the task of writing his biography.

Happy Home Life.

His domestic life was also happy. He married an actress, but she had no desire to live in the limelight, either on the stage or in Society. All her interests were centred in her country cottage and her babies; but she did not expect her husband to spend all his time at home. She understood that his literary success depended in some measure on his social position, and she was content to be left in the country while he spent the season in town as a bachelor. Nor is there any reason to suppose that he ever abused the privilege or gave her cause for jealousy.

From Hallé to Harty.

The Story of the Hallé Orchestra. By J. A. Forsyth.

IN the year 1857 there was held in Manchester the Art Treasures Exhibition, and Mr Charles Hallé was invited by the Committee to provide the music. From these small beginnings was formed the famous Hallé Orchestra, destined to play such a vital part in the musical life of this country, and especially in the musical life of the North of England.

So great was the success of the Art Treasures Fund that, greatly daring, Mr Hallé was encouraged to start the remarkable series of concerts, in the Free Trade Hall, Manchester, on January 30th, 1858, that from that day to this have gone on each winter without interruption, and still bear their founder's name.

Half a Crown Profit!

The old story of that first season is, perhaps, worthy of repetition. How the clear profit amounted to half a crown, and how Hallé's business manager duly presented him with ten new threepenny bits, one for himself, one for his wife, and one for each of his eight children. Once firmly established, however, the fame of the Orchestra grew by leaps and bounds and, before long, concerts were given not only in Manchester, but all over the North of England and Scotland, with occasional fugitive visits to London and even across the water to Ireland.

Hallé was not only a great conductor and a born leader of men, but one of the foremost pianists of his day, and he appeared on this capacity at his Manchester concerts alone on 300 occasions. Before taking up his permanent residence in Manchester, Hallé lived in Paris, and was the intimate friend and whole-hearted admirer of Berlioz, and to him is due the credit of introducing this brilliantly gifted composer's works to English audiences. It is a coincidence that Hamilton Harty, who, thirty years after Hallé's death became his successor in Manchester, should also be not only a Berlioz enthusiast, but generally recognized as the finest exponent of his compositions.

Famous Conductors.

The Hallé Orchestra, ever since its inception, has always been distinguished by two outstanding features, the personnel of the band and the programmes of the concerts. The former has been made up, in the main, by virtuosos of their particular instruments, among its leaders having been Ludwig Straus, Willis Haze, Dr. Brodsky, and Arthur Catterall, to mention only a few well-known names.

Sir Charles Hallé died suddenly in October, 1891, five days before the first concert of the season, and an interregnum season of guest conductors was hurriedly arranged, the first of whom was Sir Arthur Sullivan, an old and

intimate friend of the Hallé family. Twelve months later, Sir Frederic Cowen was appointed to the command, and under his rule the Orchestra pursued the even tenor of its way. And then, in 1898, began the second great epoch of the Hallé Orchestra, when Dr. Hans Richter settled in Manchester and became its conductor.

The thirteen years of Richter's régime were of invaluable benefit to the Orchestra and to music generally, for during his stay in England orchestral playing and orchestral conducting made extraordinary strides, both artistically and in the favour of the public. In addition to his world-wide celebrity, Richter had the genius for getting all that was best out of his players and he so enhanced the reputation of the Orchestra that it too, became of almost world-wide importance. If proof of this statement were necessary, it is forthcoming in the fact that when Richter resigned, the late Arthur Nikisch, Richard Strauss, and Wagnleitner were all willing to take his place had their Continental engagements permitted.

Encouraging Elgar.

And those thirteen years of invaluable service were rendered especially notable for the introduction and exploitation of a large number of works by British composers. Particularly is this true of Elgar, and he would be the first to acknowledge the help, and encouragement he received from his well-beloved "King Hans." Indeed, Elgar's first symphony was given its first performance by Richter and the Hallé Orchestra in Manchester.

In the spring of 1912, Dr. Richter, full of years and well deserved popularity, retired, and I personally know they were years of great happiness and satisfaction for him, and wonderful interest and interest to the Orchestra.

His place was taken by Michael Balling, the well-known Bayreuth conductor and enough, owing to the outbreak of war in 1914, his stay was short, he made his mark in Manchester, and left the Orchestra at least well equipped as when he took charge. To follow hot foot on the heels of a Colossus like Richter was not a simple proposition, but Balling's work promised well until fate put an end to

this genial and good conductor's many activities in England.

The autumn of 1914 was a troublesome time in the history of the Hallé Orchestra, for, like many other institutions, it was shaken to its foundations, and some of the guarantors would have broken it up then and there. But the moment brought forth the man, and when Thomas Beecham offered his services, the orchestra was saved.

Exciting Years.

Musos in England owe this great-hearted musician a debt of gratitude that has never been properly recognized, and it is incontrovertible that when he, in his imperturbable fashion, took up the Hallé conductorship, there was an example of cool level-headedness set to other musical organizations that did much to restore the general restlessness of outlook.

For six years, aided by his able lieutenants, Albert Coates, Eugene Goossens, and Hamilton Harty he conducted the Hallé Orchestra here, there, and everywhere, and very brilliant, not to say exciting, years they were.

The third great epoch had its dawn in the autumn of 1920, with the appointment of Hamilton Harty as the permanent Hallé conductor, and what a remarkable conductor, as opposed to a series of guest conductors, means.

His first season was illustrated last October and November, when he and the Hallé Orchestra astonished and delighted London by the beauty of their tone and ensemble at their three concerts at the Queen's Hall.

Celtic Imagination.

Harty is still a young man. He has the Celtic gift of imagination, a fervent enthusiasm that is magnetic alike to orchestra and audience, and a firm, but pliant, hand with the "stick."

He has immensely increased the artistic reputation of the Orchestra, and, incidentally, his own during the last year or two and, like his predecessor Sir Charles Hallé, he takes an active part in the musical life of Manchester.

It is of interest to know that Mr Harty is to receive the degree of Doctor of Music, *honoris causa*, from the University of Dublin next June, and it is a coincidence that a similar honour was conferred

Dr. Richter many years ago, and among the audience on that occasion was Hamilton Harty, then mere youth.



MR. HAMILTON HARTY

BROADCASTING IN IRELAND.

DOES the past twelve months thousands of listeners in the Irish Free State have listened nightly to the programmes given by the B.B.C., but have not in any way contributed towards the expenses of providing them?

Irish listeners have to pay a tax of £1 per annum for being allowed to use a receiving set, but the B.B.C. do not receive a portion of this sum, as in the case of Great Britain and Northern Ireland. There has been for a long time a feeling amongst listeners in the Free State that it is hardly fair to make use of the facilities provided by the B.B.C. without contributing to the cost.

With the object of showing some appreciation of the work of the B.B.C., it has been suggested that listeners from the Irish Free State should

provide, at their own expense, one complete night's entertainment from the High-Power Station. The night to be an "Irish Night," with artists from Ireland. The cost of this would not be very heavy and at the outside would not exceed £200, a sum that can easily be raised by Free State radio enthusiasts. A committee is being formed and artists secured, so that, in the event of the project being supported, an early date can be arranged for the programme.

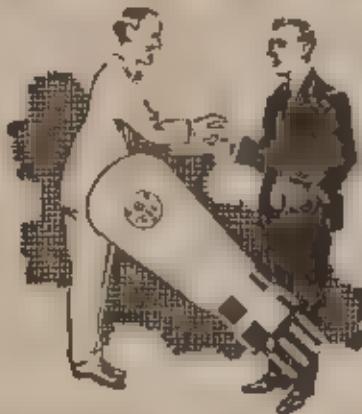
Any listeners in the Irish Free State who wish to contribute towards this should communicate with Mr. S. T. Robinson, 33 and 34, South King Street, Dublin, stating the amount they are willing to subscribe to this entertainment. In the event of the total amount promised being in excess of requirements, only the *pro rata* amount will be asked for from those promised.

TRUNK wireless sets have been installed at Marylebone Workhouse Infirmary.

RECENTLY the "ABC," the farmers' broadcasting service in Sydney, Australia, transmitted a complete sitting of the State Legislative Assembly.

The experiment was very successful and proves that Parliamentary sittings can be broadcast with good effect.

The Chesterton (Camber) Board of Guardians has decided to install wireless apparatus, at a cost of £70, at the workhouse for the entertainment of the inmates. It is proposed to have three loud speakers, one in the men's ward, one in the women's ward and one in the day-room.



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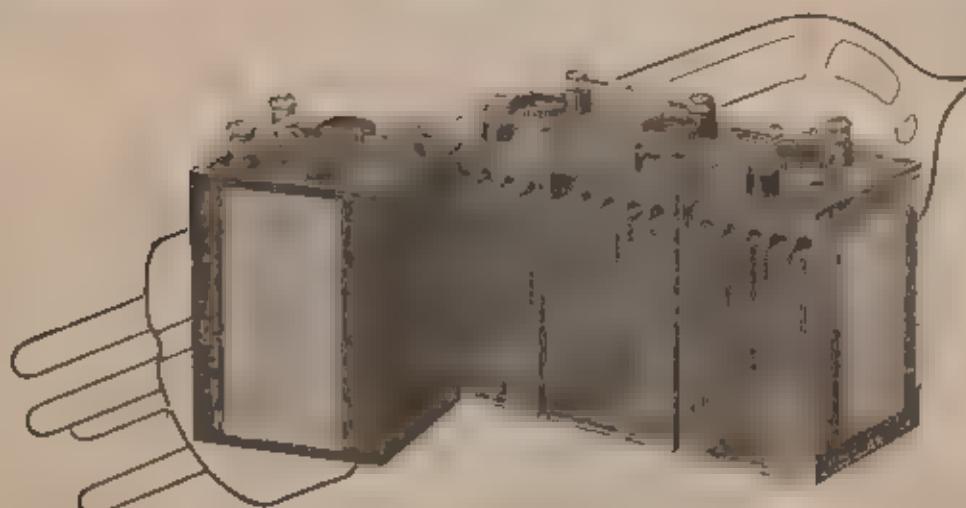
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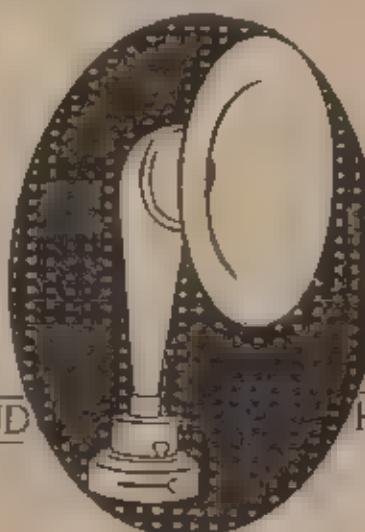
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FOR RADIOWORK

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**Leeds—Bradford
Programme.**

2LS 346 M. 310 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.0-6.30.—Programme S.B. from London.

8.15-9.0.—Service relayed from Queen's Street Congregational Church. Address by the Rev. Dr. LOCHTON of Leeds.

9.0-10.30.—Programme S.B. from London.

MONDAY, April 27th.

11.30-12.30.—Gramophone Records.

2.45-3.15.—"The Story of the Year."

3.45-4.15.—CHILDREN'S CORNER.

4.45-5.30.—"The Story of the Year."

5.45-6.30.—"The Story of the Year."

6.45-7.30.—"The Story of the Year."

7.45-8.30.—"The Story of the Year."

8.45-9.30.—"The Story of the Year."

9.45-10.30.—Programme S.B. from London.

TUESDAY, April 28th.

11.30-12.30.—Gramophone Records.

2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.

4.45-5.15.—WOMEN'S HALF HOUR.

5.45-6.15.—CHILDREN'S CORNER.

6.45-7.30.—"Teen's" Corner.

7.45-8.30.—Programme S.B. from London.

WEDNESDAY, April 29th.

11.30-12.30.—Gramophone Records.

1.30-4.30.—Signor Calatroni and his Orchestra, relayed from the Beau Theatre, Leeds.

4.45-5.15.—CHILDREN'S CORNER.

6.45-7.30.—"Teen's" Corner.

7.45-8.30.—Programme S.B. from London.

8.45-9.30.—Programme S.B. from London.

THURSDAY, April 30th.

11.30-12.30.—Gramophone Records.

2.30-4.0.—Isaac Freedman and his Orchestra.

4.45-5.15.—WOMEN'S HALF HOUR.

5.45-6.15.—CHILDREN'S CORNER.

6.45-7.30.—"Teen's" Corner.

7.45-8.30.—Programme S.B. from London.

8.45-9.30.—Programme S.B. from London.

FRIDAY, May 1st.

11.30-12.30.—Gramophone Records.

3.30-4.0.—Talk to Local Schools.

4.45-5.15.—Signor Calatroni and his Orchestra.

6.45-7.30.—CHILDREN'S CORNER.

7.45-8.30.—"Teen's" Corner.

8.45-9.30.—Programme S.B. from London.

8.0-10.0 and 10.30-11.0.

MR. J. DAVIS (8.0-10.0).

MR. J. MANN (10.30-11.0).

RONALD MUGATHROY (Entertainer).

GEORGE LISTER, J. O'NEILL (Entertainer).

CONSTANCE MORRIS (Recital).

LESLIE LINLEY (Vocal).

ARTHUR HAYNES (Cello).

HAROLD HARRISON at the Piano.

11.00-12.00 A MAY MORNING

Hold, hold on us May 1st at drowsy time to

Meet a lass and warm her—

Thus we sing a bee with an early song

And we sing thee and wish thee long

—Merton

11.00-12.00 ON THE FARM

He . . . loved to sit

In the low hut, or garnish'd cottage,

And praise the farmer's homely wit

—W. M. Price

A COMEDY INTERLUDE

having reference to all the maladies of Spring, including Spring-cleaning and Love, and introducing SAMUEL DALTON in Bird and Animal Mimesis.

The Farmer . . . J. O'NEILL The New Farm Hand. GEORGE LISTER The Dairy . . . CONSTANCE MORRIS The Milk . . . CLARE GREEN

The Sheep . . . up.

Now give us the cup . . .

I'd drink to the garlands around it . . .

Here's

(Continued in column 1, page 237)

VOLUME

THE

great cathedrals

of the world were
built by men who
loved their labour. They

sought to express the
beauty and lofty grandeur

that is associated with archi-
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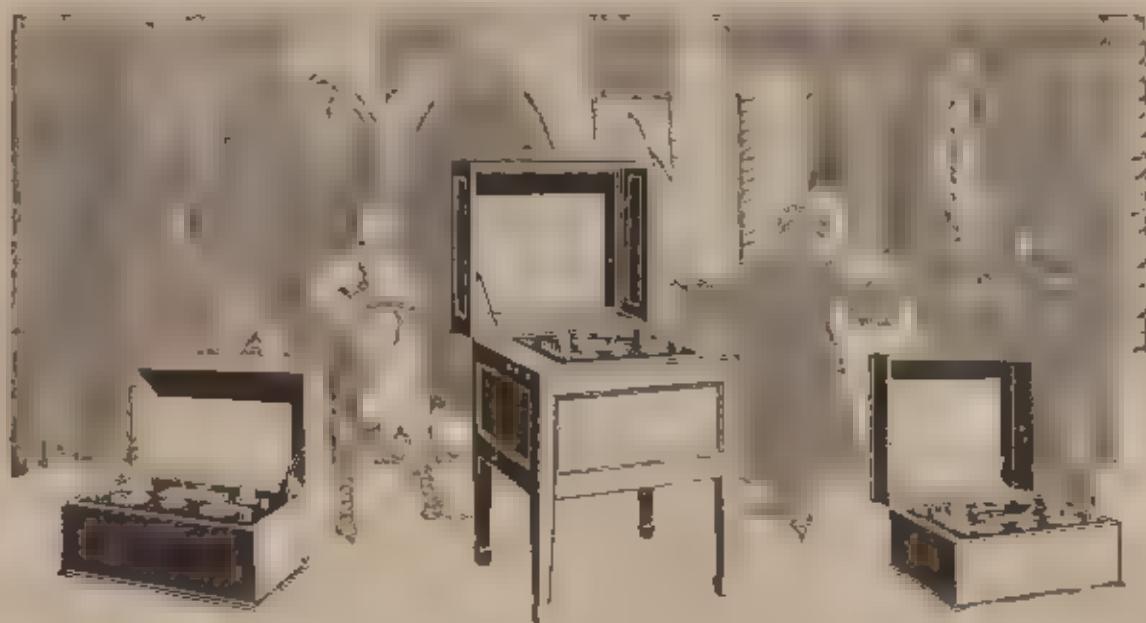
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be playing, each instrument will enter in, in its full character and colour, and the overture will be in your own home what it is in the concert hall—in the centre of the concert hall—a blend of many tones. That is why the Cosmos Radio Valve Sets are known as the Musicians' Sets

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Proprietors *Metropolitan-Vickers Electrical Co. Limited*

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th

4.15-6.30. Programme S.B. from London
8.30-10.0.—Simple Service, relayed from St James' Church, Toxteth Park, Liverpool
10.00-10.30. The Rev ARCH HOWSON
10.00-10.30. Programme S.B. from London

MONDAY, April 27th.

11.00-12.00. Midday Concert
3.30-4.30. Musical Lecture by Moses Bannister
4.30-6.30. CHILDREN'S CORNER
6.20-6.35. "Teens" Corner
6.40-7.10. Programme S.B. from London

TUESDAY, April 28th

3.30-4.0. WOMEN'S HALF HOUR
4.00-5.00. The "6LV" String Quartet
5.30-6.30. CHILDREN'S CORNER
6.30-6.45. "Teens" Corner
6.40-7.10. Programme S.B. from London

WEDNESDAY, April 29th.

11.00-12.00. Midday Concert
3.30-4.30. The "6LV" String Quartet
5.30-6.30. CHILDREN'S CORNER
6.20-6.35. "Teens" Corner
6.40-7.10. Programme S.B. from London

THURSDAY, April 30th.

3.30-4.0. WOMEN'S HALF HOUR
4.00-5.00. The "6LV" String Quartet
5.30-6.30. CHILDREN'S CORNER
6.30-6.45. "Teens" Corner
6.40-7.10. Programme S.B. from London

FRIDAY, May 1st

3.30-3.45. The "6LV" String Quartet
4.00-5.00. The "6LV" Station Pianoforte Quartet
5.30-6.30. CHILDREN'S CORNER
6.30-6.35. "Teens" Corner
6.40-7.10. Programme S.B. from London
7.10. Mr. EDWARD GOLDSMITH: "The Early History of Liverpool,

"How May Again Breaks Winter's Chain."

DORIS GAMILL (Soprano),
ALICE E. BATTEY (Piano).

CLIFFORD HILL (Baritone)
THE ST. GEORGE'S ORGAN
THE AUGMENTED STATION
ORCHESTRA

Under the Direction of FREDERICK
BROWN
Orchestra

8.0. Overture, "A Midsummer Night Dream" Thomas
8.15. Choir and Orchestra
"The First We purg'd Night" Mendelssohn (46)

8.45. Orchestra
Suite, "Sylvan Scenes", Percy Fletcher (34)
9.5. George E. Batten
Three Songs of Travel Vaughan Williams (9)

9.20. Albert E. Batten
"At Dawning" Codman (8)
"Come Into the Garden, Maud"...Bulfinch
9.35. Orchestra

Entr'acte, "The Whispering of the Flowers" Blon (34)

9.45. Choir and Orchestra
"Blest Pair of Sirens" Parry (46)

10.00-10.25. Programme S.B. from London
Local News

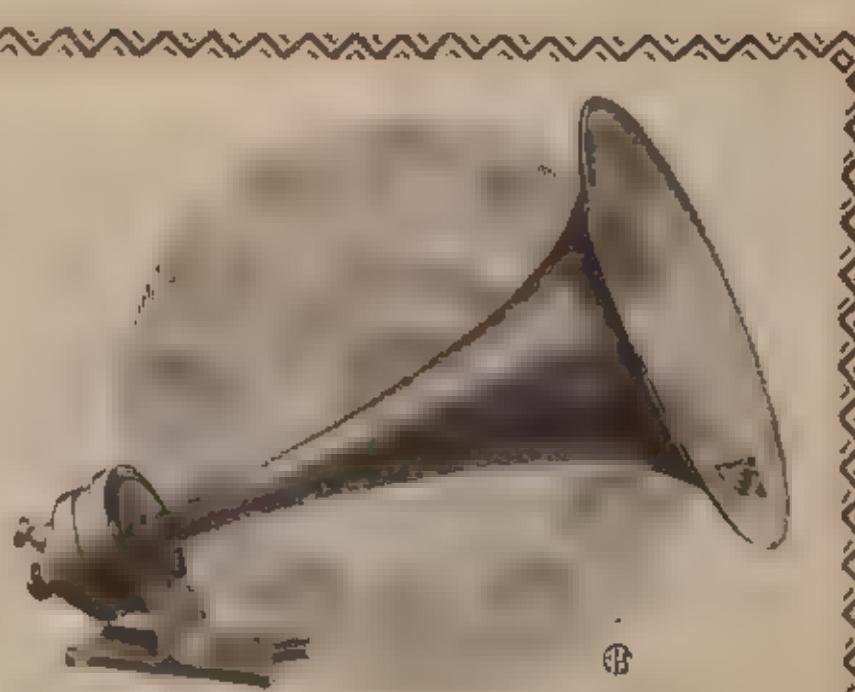
10.30. Doris Gambell,
"A May Morning" Denza (16)
"Lo, Here the Gentle Lark" ... Bishop
(Flute Obligato: E. HATTON.)

10.40. "Lyric Suite" ... Urquhart
11.00—Close down.

SATURDAY, May 2nd.

3.00-4.00. Mr. Elangord's Organ Recital,
re relayed from St. George's Hall.

4.30-6.30. CHILDREN'S CORNER
6.20-6.35. "Teens" Corner
6.40-7.10. Programme S.B. from London



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We do not guarantee that the TrueMusic Minor will work unaided from a crystal set. But several purchasers have, nevertheless, written to us to say that it will do so quite satisfactorily. That is sufficient proof that with one stage of manipulation this remarkable Loud Speaker will give results rivalling in tone and volume those of many larger and dearer models. Ordinary headphones weigh about 1lb., whereas T.M.C. No. 2

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Resistance 1000 ohms. 10/6.



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42/-



20/-

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Direct Boot

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I am writing to you in Birmingham after Liverpool station closed down at 1920 and read in their paper that I ought to tell you this and follow same up, which I succeeded in doing to the Chancery Much from Glasgow until 8th when the transmitter gave the last spark and closed down. I may mention that I have means the best time I have turned in to date is over 100 miles from Liverpool Manchester & can do this all time day or night and in everything one may wish to do on long distance work.

Set full on 1st Valve with square law condenser across Neutron Crystal and Micro Det.

I consider this is more remarkable as the crystal is well screened having been set in an air detector with Windows in 800 times with too much heat in fact so hot that I could not hold it in hand.

I have a very good Crystal and Detector, but for Distance Neutron outshines all and has one spot but needs no valve

F. G. L.

Selected by the Best Radio Dealers.
Tuned in top with other crystals the
use of a Neutron to the Black and
Yellow Tint. It is unable to obtain send
16 with detector's valve
and this will destroy crystal
will be mailed by return.

1/6

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NEUTRON LTD.,
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Plymouth Programme.

5 PY 338 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.30-5.30. S.B. from London
5.30-6.30. S.B. from London
7.30-8.30. *Woman's Corner*
8.30-9.30. *Woman's Corner*
9.30-10.30. *Programme S.B. from London*

MONDAY, April 27th, and WEDNESDAY, April 29th.

1.30-2.30. *Records*
2.30-3.30. Ernest Marples and his Orchestra, invited from the New Pavilion Cinema
3.30-4.30. *Woman's Topics*
4.30-5.30. *Child-Fun Corner*
6.40 onwards *Programme S.B. from London*

TUESDAY, April 28th.

7.30-8.30. Ernest Marples and his Orchestra
8.30-9.30. *Woman's Corner*
9.30-10.30. *Child-Fun Corner*
10.30-11.30. *Boy Scouts' Bulletin*
11.30-12.00. *Programme S.B. from London*

THURSDAY, April 30th, and SATURDAY, May 2nd.

1.30-2.00. Albert Fullbrook and his Trio, invited from the Royal Hotel
2.00-3.00. *Woman's Topics*
3.00-4.00. *Child-Fun Corner*
4.00-5.00. *Programme S.B. from London*

FRIDAY, May 1st.

2.30-3.30. *Woman's Corner* by W. H. Burgess, M.A. *The Good Sleep Music*
3.30-4.30. Musical Interlude, Mrs. G. N. Lunn *The Story of Scroob and Roderick* (Matthew Arnold)
4.30-5.30. Albert Fullbrook and his Trio
5.30-6.30. *Woman's Topics*
6.30-7.30. *Child-Fun Corner*
7.30-8.30. *Programme S.B. from London*
7.45 Mr. C. W. BRACKEN, B.A., F.R.S.
"Nursery Rhymes. Their Origin and History."

Edward German Programme.

KATHLEEN DRAKE (Soprano).

ARTHUR WATKINS (Violin).

BAND OF H.M. ROYAL MARINES

(Plymouth Division)

(By permission of Col. Comman. F. C. EDWINS,
and Officers R.M.)

Director of Music

Lt. P. S. O. O'Dowd, M.V.O.

8.00. *The Band*
Selections, "A Prologue of Kensington" (15);
Bourree and Ougre from "Much Ado About
Nothing" (15);

8.30. *Kathleen Drake*
"We Can Say" (15);
"Twin Butterflies" (15);
"The Host" (15)

8.30. *Welsh Rhapsody* (15);
"Null Gwyn Dances" (15);
"A. W. W. Wilson" (15)

9.00. *The Yeomen* (15);
"The Band" (15)

9.00. *The Band*
"Sister" (15);
"As You Like It" (15)

9.30. *Welsh Rhapsody* (15);
"Waltz" (15);
"G.S.R. Suite" (15);
"The Host" (15)

9.45. *Welsh Rhapsody* (15);
"Sister" (15);
"Much Ado About Nothing" (15)

10.00. *Arthur Bracken*, B.A., F.R.S.
"S.B. from London"

10.00. *George Newman*, S.B., from
London
Local News.

10.30. *Arthur Watkinson*,
"May Day at Islington" (15);
"Songs of the Fair" (15);
"The Fair"

11.00. *Children's Overture* (15);
"Quitter" (15);
Close down.

Brown

LOUD SPEAKERS AND HEADPHONES



Ask the man who wore a blue - and - white armlet!

If you want to know the measure of esteem in which Brown Headphones were held during the Great War ask any member of the Royal Engineers. He will readily tell you of their extreme reliability even under the rigours of campaigning. When messages simply had to go through—when men's lives depended upon communication with the front line being maintained—Brown A-type Headphones were entrusted with the work of interpreting the signals.

To-day, thousands of wireless enthusiasts—experts and amateurs alike—think only of the Brown A-type when fine headphones are mentioned. Obviously their exclusive feed mechanism (patented throughout the world) places them in a class apart.

And now that a greatly increased demand permits a reduction in manufacturing costs they are even better value at their new prices. For long distance reception every Radio enthusiast needs at least one pair of Brown A-type Headphones.

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Prices:

A-type Phones.

120 ohms	50/-
2,000 ohms	50/-
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Only the Wuncell gives that bell-like tone.

If you are already using Dull Emitters and obtaining disappointing results from your Loud Speaker do not leave your set without first testing the Valves. Remember that the secret of Cossor success lies in the correct use being made of the electron stream given off by the filament. In the Wuncell the filament is curved and almost totally enclosed by the broad-shaped anode and Grid. Practically no part of the electron stream can escape. But, on the other hand, any Valve with a long, straight filament and broad anode permits a wasteful leakage of the electron stream at each end of the anode.

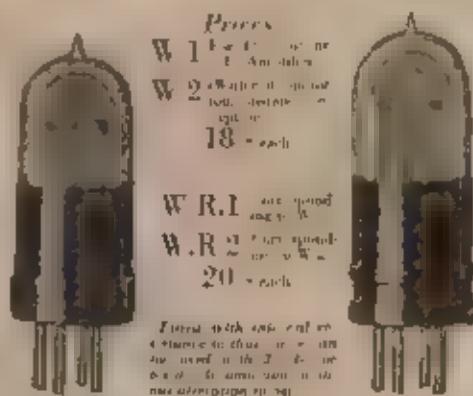
Obviously such a design means inefficient operation—and inefficiency operation means loss of sensitivity and distortion. If you are a real user of Cossor Bright Emitters we sincerely recommend that when you are in the market for the economies of Dull Emitters, you will find the Wuncell W and WJ are an exact match of our famous P.1 and P.2.

Technical Data
Filament voltage 1.5 to 1.8
I.L. max. plate current 1.5 amperes
Line voltage 20 to 30

Prices

W.1	1.50
W.2	1.80
W.R.1	2.00
W.R.2	2.00

For 1000 hours continuous use in the 2.00 amperes plate current the following prices apply:



Tracking microphonic noises to their lair!

WHILE bright valves were universal we rarely heard much about microphonic noises. To-day, now that so many wireless enthusiasts are awake to the economies of the Dull Emitter, the elimination of microphonic noises is quite a problem.

Various ingenious methods are suggested. Valve holders sprung on rubber bases or on coiled springs are already available. Some technical writers even advocate the mounting of valves on rubber insulated platforms. But these are only make-shifts to make the best of a bad job. Obviously the best way to overcome microphonic noises is to go to the root of the trouble within the valve itself.

Microphonic noises are due to external vibration. Usually the cause lies in the use of an extremely fragile filament. Sometimes it is due to lack of rigidity of the grid. To overcome such noises, therefore, these elements must be so robust in design that movement is practically impossible.

This was the problem that had to be faced when the Cossor Wuncell was designed. Microphonic noises were not acceptable as inevitable, we knew that they could be eliminated. First of all we tracked down the causes. The worst culprit was the valve with the long, straight and extremely fragile filament. A filament so delicate that the slightest touch on the glass would set it aquivering. Such valves on occasion have even been known to set up microphonic noises when the mouth of the Loud Speaker is turned towards them!

Another fruitful cause of microphonic noises lies in the use of a Grid insecurely mounted on its electrode. Most Grids are merely sprays of wires secured to upright nickel supports. And so our experiments draw us more and more to the conclusion that the standard Cossor contraction which had definitely produced the first Bright Emitter should be used for the Wuncell.

Owing to its unique filament construction—an arch with a third supporting electrode at its centre—self possess' tivity of vibration is eliminated. Its Grid too, is wonderfully rigid. It is built up on a stout metal Grid band and each turn of the wire is securely anchored in three distinct places. Thus in the Wuncell microphonic noises are tracked to their source and completely eliminated. Even if the table on which the Receiver stands is struck there will be no quavering discord from the Loud Speaker. Can any other Dull Emitter survive such a drastic test? And thoughtful valve users are realising that such rigidity and strength—particularly in the filament—means a considerable increase in life for the Wuncell.

Cossor Wuncell Values

THE ONLY DULL-EMITTER VALVES SOLD IN SEALED BOXES

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 26th.

SUNDAY, April 26th.

4.30-6.30, *Programme S.B. from London.*8.30-10.30, *MONDAY, April 27th.*11.30-12.30, *Orchestra, relayed from the City.*12.30-1.30, *Orchestra, relayed from the City.*1.30-2.30, *WOMEN'S CORNER*2.30-3.30, *CHILDREN'S CORNER*3.30-4.30, *Programme S.B. from London.*4.30-5.30, *WOMEN'S CORNER*5.30-6.30, *CHILDREN'S CORNER*6.30-7.30, *Programme S.B. from London.*7.30-8.30, *WOMEN'S CORNER*8.30-11.00, *Programme S.B. from London.*

TUES., April 28th, and WED., April 29th

11.30-12.30, *Gramophone Records.*12.30-1.30, *Orchestra, relayed from the Albert Hall, Birmingham.*1.30-2.30, *WOMEN'S CORNER*2.30-3.30, *CHILDREN'S CORNER*3.30-4.30, *Programme S.B. from London.*4.30 onwards, *Programme S.B. from London.*

THURSDAY, April 30th.

11.30-12.30, *Gramophone Records.*12.30-1.30, *Orchestra, relayed from the Albert Hall, Birmingham.*1.30-2.30, *WOMEN'S CORNER*2.30-3.30, *CHILDREN'S CORNER*3.30-4.30, *Programme S.B. from London.*4.30-5.30, *Mr. E. H. N. SIMONS on "George Gershwin."*8.00-10.30, *Programme S.B. from London.*

FRIDAY, May 1st.

11.30-12.30, *Gramophone Records.*12.30-1.30, *Orchestra, under the direction of Dame Bevan, relayed from the Grand Hotel.*1.30-2.30, *WOMEN'S CORNER*2.30-3.30, *CHILDREN'S CORNER*3.30-4.30, *Programme S.B. from London.*4.30-5.30, *Mr. W. PERCIVAL WESTELL, F.L.S.**Wonderland Nature Talks—(11) Summer Birds from Overseas.*6.00, *Opera Optimists.**The Company.**We're Here!**Chris Gerard and G. T. Cuthbertson**Cyril Courson and Ruth E. Oates.**Duet, "Liza and Bill" ... F. G. Lester (55)**J. Cyril Courson and Chris Gerard**"The Peat and Peasant" ... Suppe (55)**Elida Whitehead and Frank T. Dixon**"A Night in Venice" ... G. Lucasone (76)**The Company**"Come With Us" Hayes and Gollatty (14)**J. CYRIL COURSON**Barber's Joe" ... Lours Bacon (65)**Cyril Courson, Frank T. Dixon and Chris Gerard**Trio, "Them Were Days**Hayes and Gollatty (14)**C. T. AND BURNE**Reels of Yore" ... W. Harrison**Blupudding, N.Y. ... G. Lucasone**STAINLESS STEPHEN" Entertainers**The Company**Cross Words" ...**Chris Gerard and G. T. Cuthbertson**Programme S.B. from London (3)**Orchestra, relayed from the City.**CHRIS GERRARD—Humour,**R. T. E. OATES**"Orpheus With His Lute" ... Silver**HILDA WHITEHEAD**"Softly Awake My Heart" ... Sweet Dreams**ELIDA WHITEHEAD**"A Simple Girl" ... G. ELLIS (14)**J. Cyril Courson, Frank T. Dixon and C. T. AND BURNE**FRANK T. DIXON**"A Hurricane Am I" ... G. ELLIS**Lily Wade, Chris Gerard, J. Cyril Courson**and Frank T. Dixon**Quintet, "I Should Like"**Hayes and Gollatty (14)*10.00-10.30, *Programme S.B. from London**Local News*10.30, *The Company**Coster Burlesque**"Sometimes Never" ... Hayes and Gollatty**(Continued on page 237)*

The
World's
Standard **AMPLION** *Wireless*
Loud
Speaker

leads the way:—

Quality
Delivery
Price

AMPLION'S PREMACY is unanimously proclaimed by hundreds of thousands of Radio Users in many lands.

AMPLION FACTORY OUTPUT has been greatly increased since March 1st, and therefore PROMPT DELIVERY IS NOW ensured.

AMPLION "VALUE FOR MONEY" is such that the House of Graham definitely announce THERE WILL BE NO REDUCTION IN THE PRICES OF THE CURRENT MODELS DURING THIS YEAR, 1924.

Therefore:—

GET YOUR LOUD SPEAKER NOW
AND ENJOY THE N.A.R.M.A.T.
SPECIAL RADIO CONCERT, ON
APRIL 28th, WITH THE

The
World's
Standard

AMPLION

Wireless
Loud
Speaker

Justly famed for
Better Radio Reproduction.

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 St. Andrew's Works, Croydon Park, S.E. 4

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Please send me descriptive literature and address of nearest AMPLION STOCKIST where I can hear a demonstration.

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Address

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are fully covered by a guarantee of satisfaction
and free service.

SIEMENS

H.T. RADIO BATTERIES

NEW TYPE—LARGE CAPACITY.

THE H.T. DRY BATTERIES OF LUXE



Type R B 3. 72 volts, with lid removed.

In the designing of these batteries very careful attention has been paid to those details upon which the success of a H.T. dry battery is very largely dependent.

The result is an article which will appeal to the technically-minded by reason of its special constructional features, and to the broadcast listener for the reliability and long life which are associated with the name.

Amples supplies are now available.

Descriptive Price List on Application.

SIEMENS BROTHERS & CO., LTD., WOOLWICH, LONDON, S.E.18.



“Broadcasting” Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for “listening-in.” What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and “listen-in” to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkleys are the finest chair value ever offered.

The Berkeley Easy Chair

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

The frame of the Berkeley is exceptionally strong. It is fitted with long steel-sprung springs in the back, seat, and front edge. The Berkeley has bold, broad, heavily upholstered arms, with an extra deep seat and double-bordered front. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

CASH PRICE **85/-** or 15/- with order and 5 payments of 15/- monthly. FREE DELIVERY

SOLD ON THE MONEY-BACK PRINCIPLE. Soon after receipt of first payment with your order you may have the Berkeley Easy Chair carriage paid, to England and Wales (Scotland 5/- extra). If upon examination it is not completely satisfactory, you may return it within 7 days at our expense and we will refund your money in full.

WRITE NOW FOR CATALOGUE. At the same time you may order any other chair or sofa we will send you free, and a copy of our valuable and extensive catalogue will also be sent to you. We are anxious to send you a copy.

H. J. SEARLE & SON, LTD. Manufacturing upholsterers,

Dept. R.T., 70-78, OLD KENT ROAD, LONDON, S.E.1
Manufacturers, 123, Victoria St., Westminster, S.W.1, and The Arcade, High Street, Croydon.



Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, April 26th

SUNDAY, April 26th.

4.50 P. *Programme S.B. from London*
5.00 *Music for the Home*
5.30 *Music for the Home*

MONDAY, April 27th, to WEDNESDAY,
April 29th, and SATURDAY, May 2nd.

7.30 *The Majestic Cinema* *U*
8.00 *Children's Corner*
9.00 *Children's Corner*
9.45 *Concerts - Programme S.B. from London*

THURSDAY, April 30th

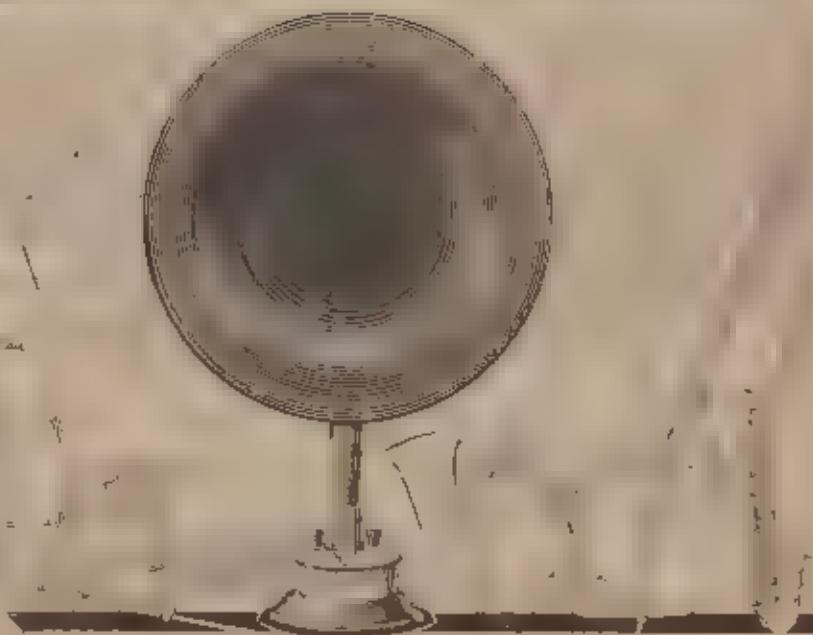
9.00-10.30 *Gramophone Records of the Week*
10.00-11.00 *CHILDREN'S CORNER*
11.00-11.30 *Programme S.B. from London*

FRIDAY, May 1st.

12.30-2.30 *M. Italy Concert*
3.00-4.30 *Transports at 10* *Schubert* *M.*
J. W. B. *Marshall* *Staffordshire Wind*
4.30-5.00 *The Majestic Cinema* *U*
5.00-6.00 *CHILDREN'S CORNER*
6.30 *Programme S.B. from London*
H. RIBBERT *THE RIBBERT ORCHESTRA*
A. N. S. *THE SWAN*
P. D. L. *VALLEY* *W. H. D.*
G. H. B. *BOLE* *W. H. D.*
C. CADDICK *ADAMS* *(Solo Violoncello)*
The Orchestra
"War March of the Priests" (A. "Mendelssohn")
Overture, "Raymond" *Ambrose Thomas*
E. M. *Edith Marion*
Spring & Awakening" *Sundessell* (2)
Dawn, Gentle Flower" *Dennet*
The Orchestra
L. *Concerto* *Orchestra House Band*
M. *Music*
H. *Hungarian Rhapsody*, No. 2 *Liszt*
J. B. *John Bourne*
I Did Not Know" *Trotter* (43)
My Dreams" *Trotter* (15)
The Orchestra
Two Norwegian Melodies (for String Orchestra) *Gran*
Selection, "La Bohème" *Puccini*
E. M. *Edith Marion*
The Orchestra
H. *Soprano*
H. *Hildegard Ritter* *Schubert*
9.25 *Autumn Arias*
N. *Notes*
The Orchestra
Suite, "Seven Picturesque" *Messager* (87)
M. *Music for the Ballet*; Angels; Fête
Bohème.
9.30 *John Bourne*
A. *Additional Works* *W. G. Ross* (40)
M. *Music* *A. A. Aitken* (15)
10.00-10.30 *Programme S.B. from London*
10.30 *The Orchestra*
Overture, "Mariana" *H. Wallace*
20.40 *Villanelle* *E. dell'Acqua* (4)
10.45 *Edith Marion and John Bourne*
Dust, "Close to Your Heart" *Charlton* (10)
10.50 *The Orchestra*
Selection, "Dorothy" *Alfred Cellier* (15)
11.00 *Closes down*

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is enclosed conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.



FAITHFUL REPRODUCTION

You wouldn't expect a bugle to produce the tones of a violin for the simple reason that each is not designed for the other's work.

There is, however, a construction from which practically every type of musical instrument can be reproduced. This wonderful feature of design occurs in the **voicing of organ pipes**. Now take the question of loudspeakers. Thousands of the broadcasting public have been dissatisfied because their loudspeaker failed to give perfect reproduction to all instruments.

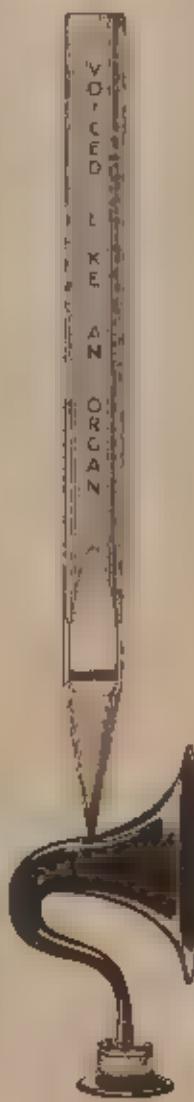
If they had only known that the **RADIOSUN IS VOICED LIKE AN ORGAN!!** That is the wonderful difference of the Radiosun to all other loudspeakers.

In the construction of the Radiosun loudspeaker you have the ideal combination of expert musical and electrical knowledge and

THE RESULTS are
FAITHFUL REPRODUCTION,
CARRYING POWER and
PURE TONE

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In addition to standard accessories, every A.J.S. Receiver is now supplied with a special double capacity H.T. Battery, giving twice the usual length of service.

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OF THE
A. S. RANGE

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Certain distinctive A.J.S. features, such as the H.T. Volt Meter in the panel, the self-regulating Grid Bias, and constant serial tuning substantiate our claim that A.J.S. means "Radio Perfection".

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THE A.J.S. PEDESTAL CABINET RECEIVER



A. J. STEVENS & CO. (1914), LTD.
WIRELESS BRANCH. — WOLVERHAMPTON

28 per cent
LESS RAIN

Even last year the resorts on the East Coast had, according to official figures, 28 per cent. less rain than other seaside places.

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Beautifully Illustrated Information relating to the above can be obtained at any Δ & R. Inquiry Office or from the Passenger Manager, L.N.E.R. Liverpool Street Station, London, E.C.2.

EXCELLENT TRAIN SERVICE
NUMEROUS EXCURSIONS
CHEAP FARE FACILITIES

The Drier Side of Britain
served by the
LONDON & NORTH EASTERN RAILWAY

*This PAD makes all the
difference in the world.*



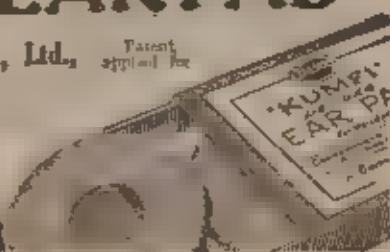
The "Kunfi" de Luxe Ear Pad is a veritable boon to listeners. Instead of the hard surface of the headphones pressing continually on your ears, you have instead a soft, luxurious pad that relieves pressure and prevents all discomfort.

The "Kumfi" de Luxe Ear Pad is the only scientifically prepared pad. It is hygienic and absorbent, and shuts out exterior noises. Try a pair and add greatly to your comfort. They are easy to fix and easy to remove.

1/3d per pair

A. de St. DALMAS & Co., Ltd., Patent
LEICESTER.

*Sold by Wireless Dealers,
or post free from the
makers on receipt
of 1s. 3d.*



Swansea Programme.

SSX 485 M

Week Beginning Sunday, April 26th.

SUNDAY, April 26th

4.0-5.30. Programme S.B. from Cardiff
 5.30-6.00. Children's Corner
 Rev H BARR TURNER
 6.0-10.55. — Programme S.B. from Cardiff

MONDAY, April 27th

3.0-4.0. The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold
 4.0-5.30. Children's Corner
 5.30-6.00. Programme S.B. from London
 7.40. Mr F J HARRIES. S.B. from Cardiff
 8.0-11.00. — Programme S.B. from London

TUESDAY, April 28th.

3.0-4.0. New Music Club. Hosted by
 4.0-5.30. Children's Corner
 5.30-6.00. Programme S.B. from London
 7.40. The Rev. DAVID RICHARDS. S.B. from Cardiff
 8.0-11.00. — Programme S.B. from London

WEDNESDAY, April 29th.

3.0-4.0. The Castle Cinema Orchestra
 5.0-5.30. WOMEN'S TOPIC
 5.30-6.00. Children's Corner
 6.0-8.0. — Programme S.B. from London
 8.0-11.00. — Programme S.B. from Cardiff

THURSDAY, April 30th.

4.0-5.0. W H Harts' Trio
 5.30-6.00. Children's Corner
 6.0-7.40. — Programme S.B. from London
 7.40. Mr RICHARD TRESEDER. S.B. from Cardiff
 8.0-11.00. — Programme S.B. from London

FRIDAY, May 1st.

3.0-4.0. The Castle Cinema Orchestra
 5.0-5.30. WOMEN'S TOPIC
 5.30-6.00. Children's Corner
 6.0-7.40. — Programme S.B. from London
 7.40. Mr J. KYRLE FLETCHER. S.B. from Cardiff

The Swansea Welsh Drama Society.

THE STATION TRIO

T. JONES (Baritone)
 M. GOLWYN (Cello)
 Gw. A. L. THOMAS (Cello)
 GWEN JONES (Cello)
 A. L. G. DAY (Drums)
 E. ASHLEY MURRAY (Bass)

"Petit Duo Syntrophiques"

Bethall Jones (57)
 Descriptive Intermezzo. Vesper Time
 Kennedy Russell (4)

Arthur Denz

Midgandise in the Woods. A. Denz (18)
 "Ah, Moon of My Delight"

Lisa Lehmann (44)

The Trio

English Dance Suite. A. Denz (4)

Telynnau'r Sain. G. Jones

Ffug i'r aer i'r drynni

I'r gair y gwn i'r gwaith o'r

Bren Me'r Ysbyty a'r Ysbyty

Hawdau (9)

Ffug i'r gair y gwn i'r gwaith o'r

The Drama Society

DWYWAITH YN PLVENTYN

R. L. Jones

Characters

Capt. Prys Dafydd. JOHN THOMAS
 Capt. Nathan Jones. RICHARD HUGHES
 Milt. Magdalene. MAGDALEN MORGAN
 Soprano. The Laving Room in the House of
 Capt. Prys Dafydd

9.30. The Trio
 Selections from "The Magic Flute" Mozart
 conductor. Edgar Barrett (26)

9.45. Gwen Jones.
 Vale. Kennedy Russell (4)

(Continued in column 1, page 235.)

Louden Valves



The 4-Volt Dull Emitter.

THE economy of the Dull-Filament is undoubtedly. Its low current consumption, especially if you possess a multi-valve set, will save you several pounds a year in the recharging of your accumulators alone.

Its economy, of course, is all the greater if you can fit the Dull-Filament Valve straight on to your set without having to alter the Filament Resistances.

For this reason we have recently placed on the market a Louden Dull Emitter which works at 4 Volts. This means that if you are now using ordinary bright-emitting valves, getting their current from a 4-volt accumulator, you can substitute Dull-Emitting Loudens for them and reduce your accumulator bills by 1/7th. This, if you consider it, means quite a large saving in a year's broadcasting expenditure.

To effect this saving, incidentally, does not involve any large initial outlay. The Louden Dull-Emitter only costs 13/6, and this is very little more than you have to pay for the ordinary Bright-Emitter.

In addition you get a valve which has become famous for its qualities of Silver Clear Reproduction, and which will improve your reception beyond recognition.

If you desire a personal test of these valves visit your local retailer and ask to hear them. They are a revelation in clear reception.

Louden 4-volt Dull-Emitter. Type FER.2 for H.F.
 Amp. section.
 Filament Volts. 4
 Filament Amps. 0.1

Price 13/6



Saturday's Programme.

(Continued from page 213.)

Schubert's "The Gypsy Princess" *Kathleen (15)*

9.50. Thomas Williamson "The Spanish Fight" ... *M. X. Hayes (16)*

The Fisher of Menay *T. F. Durrant (18)*

10.00. Quartet *Sir T. "Balalaika" ... Lorraine (14)*

10.15. "Festa Napoletana" *Caron (18)*

Solo: "Exodus" *Isaac (16)*

10.30. "Piano & Voice" *Moreno (16)*

10.45. "John" ... *E. Merle (16)*

11.00. WOMEN'S HALF HOUR *W. Hill Ren & Cornhill At Home*

11.15. "Weather Forecast for Farmers" *S. B. from London*

11.30. WEATHER FORECAST and NEWS *S. B. from London*

12.00. "Association Bulletin" *S. B. from London*

12.15. "S. B. from London"

12.30. **Request Night.**

12.45. "Piano & Voice" *John (16)*

13.00. "D'var" ... *Violin & Pianoforte*

13.15. "GLEN HENRY (16) (Sings at the Piano).

13.30. Edward Isaacs

Fantasie in C Major *Robert (16)*

Nocturne in D Flat, Op. 27 No. 2 *Robert (16)*

13.45. "Variation" *Robert (16)*

14.15. Helen Headland

My Lovely Girl *Robert (16)*

Let's Be Merry *Linda Wilkinson (16)*

Morning Hymn *Robert (16)*

The Brook Sings *Robert (16)*

Gypsies *Robert (16)*

2 Love the Joana Dance *Robert (16)*

14.30. Edward Isaacs

14.45. "Caprice in the Style of Scarlatti" *Robert (16)*

14.55. "Enigma No. 3" *Robert (16)*

15.00. Helen Headland

Hey, Johnny Cope *Robert (16)*

Ca' Old Yowes *Robert (16)*

Blow Away the Morning Dew *Robert (16)*

15.15. "Recess Song" *Robert (16)*

15.30. "Farewell" *Robert (16)*

15.45. "Speeches at the Annual Banquet" *Robert (16)*

16.00. WEATHER FORECAST and NEWS *S. B. from London*

Local News

16.15-17.00. THE SAVOY BANDS *S. B. from London*

Swansea Programme.

(Continued from page 213.)

"A Simple Little String" *Lionel Monckton (15)*

Franz Liszt *M. Hayes*

"Y Marching" *Parry*

"Dear Friends" ... *Meredith*

16.00. WEATHER FORECAST and NEWS *S. B. from London*

S. R. GEORGE NEWMAN *S. B. from London*

Local News

16.30. Arthur Dandy

Beneath Thy Window" *E. di Capri (20)*

For You Alone" ... *Geehl (21)*

Gwen Jones

"The Songs My Mother Sang" *Grimshaw (20)*

Slipstones of Mine" ... *Sanderson (20)*

The Trio

16.45. Mendelssohn

17.00. Mendelssohn

17.15. Clara Schumann

SATURDAY, May 2nd

9.15-10.00. The Case of the Old Man *John (16)*

10.15-11.00. CHILDREN'S CORNER *John (16)*

11.15-12.00. Programme *S. B. from London*

12.45-13.30. Programme *S. B. from Cardiff*

13.45-14.30. Programme *S. B. from London*

A Shaving Secret!

A few strokes of a wet brush across the skin, before applying the soap, greatly improves the shave. Why? Not as is often supposed, because it removes natural grease from the skin. But because it removes the salt minute traces of which are continually appearing on the skin's surface.

This is a fact discovered by Gibbs in their constant research on behalf of shavers.

Test this for yourself. And then be quite certain of a perfect shave use Gibbs.

Shaving Cream. This amazing achievement of Gibbs embodies entirely new principles. It gives weight and volume as opposed to the volume only—due to air bubbles—that most other lathers give. The weight of Gibbs super-lather is 22½ times that of the actual cream used. This is accounted for by the water it absorbs and holds fast at the beard which it softens so that the work of the razor is easy and smooth.

Try this new and unique shaving cream.

Gibbs
SHAVING CREAM
The Cream of Shaves
Price 1s per Tube

**POMEROY DAY CREAM**

is specially noted as a correct foundation for powder. It gives that lovely peach-like surface that is so irresistible. And the bloom remains for hours, because there are elements in the cream which are adhesive. Like all Pomeroy preparations, it is the most perfect for helping the plain and improving the beautiful. Buy a Vase to-day.

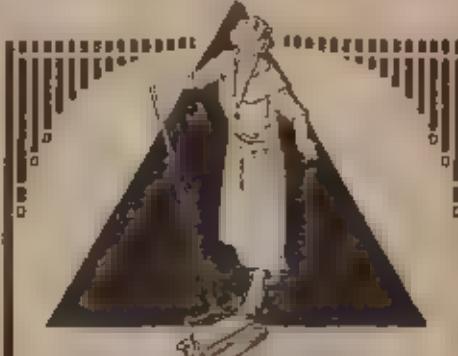
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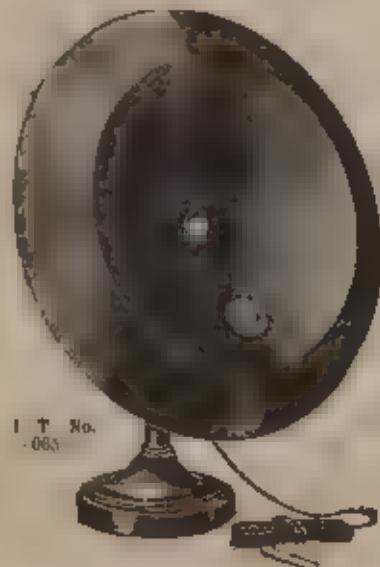
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Leeds—Bradford Programme.

(Continued from page 221.)

IV.—MAY NIGHTS.

"Behold the young May Moon
O, happy, happy Maid,
With love as young as she
In the Spring twilight—"

—*Sidney Dobell,*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Sir GEORGE NEWMAN. S.B. from
London. Local News.

SATURDAY, May 2nd.

2.45-3.45.—The Station Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Farmers' Corner: Monthly Farm Topics:
"Clean Milk," by Mr. S. GORDON
NICHOLSON.
8.0-12.0.—Programme S.B. from London.

Nottingham Programme.

(Continued from page 225.)

Nottingham Philharmonic Society.
"Drake's Dream" ... *Coleridge-Taylor* (18)
Lilian Stiles-Allen, Choir and Community
Singing Society.
"Love's Old Sweet Song" ... *Melody* (9)
Choir and Community Singing Society.
Welsh National Anthem, "Land of My
Fathers" ... (54)
Joseph Farrington, Nottingham Philhar-
monic Society and Community Singing
Society.
"Land of Hope and Glory" ... *Elgar* (9)
John Henry.
Choir and Community Singing Society.
"Auld Lang Syne" ... *Scots Air* (6)
10.0-11.30.—Programme S.B. from London.

FRIDAY, May 1st.
11.30-12.30.—Gramophone Records.
3.30-4.30.—Lyons' Cafe Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Capt. H. A. BROWN, "Notts. County
Cricket."

8.0-11.0.—Programme S.B. from London.

SATURDAY, May 2nd.

3.15-4.15.—Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—Mr. FRANK HERALD ("John o' Towns"),
Outdoor Topics.
8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 229.)

Lily Wilde.

"Will o' the Wisp" ... *C. G. Spragg*
J. Cyril Connon and Ruth E. Oates.

"When We Were Children" ...
Frank Wood, Edgar Balsam and
H. L. Greenfield.

Hilda Whitehead.
"I Heard You Go By" ... David Wood (26)

The Company.
Sketch, "A Search for Talent" ... Original

11.0.—Close down.

SATURDAY, May 2nd.

4.0-5.0.—Orchestra, relayed from the Grand
Hotel.

5.0-5.20.—WOMEN'S CORNER.

5.30-6.0.—CHILDREN'S CORNER.

6.40-12.0.—Programme S.B. from London.

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